




# THE NEW YORK CITY

# DRAMATIC MIRROR.

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## THE MUSICAL ACCOMPANIMENT

BY CHARLES M. SKINNER

Contemporary as it is with the stage itself the association of music with the drama is ancient and honorable, and there is reason to regret the attitude of those actors and managers who have pronounced themselves as indifferent or hostile to a continuance of this relation. A musical accompaniment to a theatrical performance gives delicacy, feeling and finish to the acting, softens the voices of the actors, intensifies the emotional effect of their deeds and speeches and impresses them more deeply on the memory.

For one, I have never attended a stage performance that was not the better for music. It has been my fortune—sometimes it was a misfortune—to see a number of familiar plays in provincial theatres where trustworthy orchestras were not to be had, and invariably I have been struck with the lack of grace and pathos in scenes that were affecting in the city houses. The acting was the same. In the musical accompaniment was the glamor of the city representation. Fancy Rip Van Winkle toiling up the Catskills behind that uncanny goblin with no sound but speech to make the act a poem and a mystery! We know what a painfully ill-painted thing that scene is usually, how it takes our minds from the play by its clumsy mechanism, dull color and falsity to nature; yet so gratefully comes the music at that point that we yield to the spell of the hour and live in another place and time, despite the crudities that would force us back to the present.

Certain eminent actors insist that they can touch and interest their audiences as well without such aid. They mistake their public. In seeing French actors play, for example, one feels the lack of that subtle touch of music that seems to paraphrase the utterance of the speaker, to free his effort into a wider meaning. When Armand calls for a lamp and comments on the silence in his house it means little to us, but when from the orchestra comes that minor *susurrus* of united strings the call for light is a portent, the reference to darkness and stillness is a note of doom, and in a *crescendo* of emotion we are carried to the climax of the scene—the discovery of Camille's flight.

In the drama much has to be made of little things where they emphasize great events, that those events may be "worked up" to their proper magnitude and that their consequence may be duly apparent to the spectator, and the best preparation for these disclosures is music. It magnifies verbal meanings; it puts the listener's mind into a receptive mood; its very occurrence indicates that something is at hand. When Moulinet locks the shop and Pierre Michel drags his gold from the hearth, to hug and count it in the firelight, both events are significant and boding, and when the violins begin to shiver it is with a responsive and delightful thrill of apprehension that we watch the miser stealing into the chamber of his guest. That music, blending with the storm's majestic diapason, tells us that his errand is murder, and the suspense, the true dramatic effect of the scene, will be continued while the violins apprise us that he is about it.

A play is a union of arts. It is not a transcript of nature. Seldom do things happen to us as they do on the stage. The drama is the condensation, the cream of human experience. We ask only that the separate incidents shall not be false to fact. That much granted, the more art that is used in the stage combination the better; the more color and harmony in scenery and costume; the more richness in jewelery; the more cadence in speech; the more grace in action; the more power and wit in words, and the more ornament of music.

Of course, we do not and can never know exactly what the Greek chorus sang as strophe and antistrophe were balanced through the dialogue of their tragedies, but that the music was in sentiment with the words there can be no doubt when we consider the simple and almost perfect taste of the Hellenic people. Music in those days was a force. Its associa-

tion with what was didactic compelled it to be heard, it was as much a part of education as writing and ciphering; history was sung to it in ode and epic; it aided to celebrate the virtues; it heightened the solemnity of worship; it eased the poignancy of sorrow; it gladdened the banquet and inspired the dance, and the traditions of its moving power on men and multitudes indicate that its form was less rude than we are wont to fancy. Through the course of centuries it has never been dissociated from public functions, and in the play the "martial music" that rises when the villain goes forth to do his daily work is a direct succession from the songs and helpls wringing of hands whereby the ancient chorus advised the public that the villain was up to mischief.

Out of this old alliance of music and play has grown the opera, a new thing in its present form, but venerable in tradition. Play and opera widened away from a common origin. The present tendency is to partially reunite them; for, whereas Mozart and the Italians wrote pure music which they applied to dialogue with no care for its propriety, Wagner, whose influence is beginning to work a reform of world-wide and age-lasting extent, considered his libretto first and made his music fit the sentiment and action. Italian operas are tuneful and absurd; Wagner opera is dramatic and majestic; the libretti of both are open to criticism. Though the opera is becoming more like a play, and though the play would be bettered by a few importations from the opera, they will never coalesce. The primary attribute of the play is dramatic, and it can do without music. The primary purpose of the opera is musical and it can do without words, so much better, indeed, that its interpretation by that most perfect of instruments, the grand orchestra, is frequently preferable to vocalism.

I have mentioned Wagner because his method offers a valuable suggestion as to the musical embellishment of plays. He tolerates none of the anachronisms of Italian opera. He does not bring on a hundred conspirators with torches in a public place and set them to roaring, "Silence! Silence! We shall be discovered!" He does not suspend the action on the edge of a climax to allow the soprano to walk to the footlights and sing a piece. He does not make a tenor die with a strong high C in his mouth ten minutes after he has been stabbed through the lungs. By use of continuous melody he avoids the set aria; he dispenses with trills, scales and other purposeless ornament; he has taste and sense to fit his music to speech and action, and by the systematic employment of a device previously used by Weber he emphasizes the significance of the music.

This device is the "leading motive," and this it is that might be utilized with benefit to the drama. The *leitmotiven* are brief passages, simple and readily recognized, that are associated with the principal characters and incidents in his operas—key phrases, if you will—which signify to the listener that the persons or things thus symbolized figure vitally in the scene wherein they are heard. In the *Niebelungen* trilogy, when the gods wrest from Alberich his magic ring, he lays a curse on it, that all who claim it may find it but an instrument of pain and death. This curse is expressed in a half-dozen notes, and when, within the hour, the giants quarrel over the division of the Rhine gold that they have received for building Walhalla, these notes boom from the orchestra with fateful meaning. Fafner swings his club and strikes his brother dead. The curse has begun its work. As the trilogy proceeds through its various divisions we hear these gloomy tones whenever the ring—or the ban that operates through it—affects the action of the play, though they are often distorted by interweaving with other "motives," and colored by incidental associations of the moment. At last, in "The Twilight of the Gods," they burst from the orchestra as Siegfried is slain, all the "leading motives" that recall the hero being reviewed and mingled with tremendous effect in the funeral march when, taking the dead man on his shield, his retainers climb the mountain, the moonlight glistening on their spears after they have assuaged into the

mist. In this episode the very winds and thunders seem to find voice through the instruments; it is a storm of woe besetting the death of a god.

Effects like this are, of course, not feasible nor desirable in drama. It would be impracticable to maintain an orchestra capable of producing them and their occurrence would dwarf the dramatic interest. What can be done is to employ the "leading motive," not to the same extent and with the same stress as in opera, for that would be absurd, because the play is not elevated to the ideal that opera represents, but as an ornament here and there, a clue to an action, a preparation for an event. For use in a play the key phrases would require to be longer and more melodic than the "leading motives" of Wagner, and would have to be played in the usual melodramatic fashion, with softened strings, for the voices must sound through the music. Sometimes the incidental music written for our plays has this suggestiveness, though commonly it includes but three measures: one to go with serious business, one to embellish the love scenes, and a lively bar or two for the entrance of low comedian and soubrette. The Hunchback of Notre Dame, played in New York fifteen or sixteen years ago, was furnished with an accompaniment exquisite in tenderness and sympathetic quality. The Shaughraun was another play that had been kindly and fortunately dealt with by the musical director, for the melody not only gave a touching reflection of the sentiment, but it had a wild tang of its own that was distinctly and appropriately Irish. The introduction of the little air known as "The Red Cap" in a Russian play was proper, for it voiced the pathos that is characteristic of all Russian art when it is not diabolic.

The matter of *entr'acte* music has been frequently discussed, with little tangible result. It has furnished comic papers with a joke that promises to be perennial unless an improvement is effected—the charge that men rush out of their seats when the curtain falls, to escape the orchestra. Our American orchestras are small, cheap and noisy. They number eight, ten or a dozen people, yet they have an equipment of brass and drums large enough for a band of twenty men; for, against the drummer, cornetist and trombone player, three or four violins strive vainly to be heard. The ideal orchestra for a city playhouse that has room for only a few musicians would be composed of strings, with the addition, perhaps, of a flute and a horn—an instrument of rich and mellow tone, that is neglected in our theatres. With such an orchestra there would be little or none of the sawing and screeching that now intensify the possible pains of playgoing, and the impression given by a performance would be more refined and pleasurable.

In the matter of selections, reform comes slowly, and in some houses not at all. Little is done to maintain unity or to bridge the interval from act to act with music in the same vein of feeling as the play. Potpourris from comic operas, marches, dances, medleys and the like are well enough to divide acts of comedy, but for melodrama we want something with more sentiment, and in tragedy, such things as "The Double Goer," "The Erl King," the third movement from the Fifth Symphony, the allegretto from the Seventh, Chopin's funeral march and the death ride from Raff's "Lenore" come into play. There is a jar to the nerves when, after the murder scene in Macbeth the "Slam-bang Quickstep" is struck up, and is there anyone who does not feel a pang of disgust when, as Juliet drinks her potion and the curtain falls, the orchestra begins "The Barnyard Polka?" Sentiment, they say, is disappearing in this direct and practical age, but enough is left to inspire a protest against exhibitions of such taste. Ballads that the minstrels used to sing and that were common in concerts in the last generation were sometimes namby-pamby from excess of sentiment, but they never were so offensive as songs that have no touch of it.

Farce-comedy is responsible for some of this deterioration. It has accustomed people to the tolerance of third-class shows on first-class stages. Once it was the custom to have

a "singing chambermaid" in every stock company, and she favored the multitude by piping a humorous ditty during an act, if the plot allowed, or afterward if it did not; but now it is not the soubrette alone who sings: the leading lady, the old man and the first heavy are looked to for similar service. And much of this comedy music is not good. More of it is inappropriate. Things are at such a pass now that the dialect comedian has his plays written around his songs, and he apparently has his songs written for him by the yard. Songs that appear to jibe with the place and date of the piece and do not conflict with its action are always enjoyed by a majority of an audience, if applause counts for anything, and it is a double pleasure when we hear the words of Longfellow or Tennyson with a setting by Sullivan or Millard, but too often the composer hangs his melody on any verses written in the measure that he desires, without reference to their literary quality. No end of mauldin nonsense and obstreperous stupidity has been popularized through a taking air, and the sensitive playgoer writhes when an actor steps out of his part to sing, with an aggravating grimace of self-enjoyment, "He Done Me Up," "Down Went McGinty," or some of those lyrics of the vandevilles that recount the faithlessness of a wife, the brutality of a mother-in-law, the drunkenness of a father, and the bar-room conflicts of acquaintances: disasters that the mob is supposed to regard as funny.

There is among the audiences in "combination houses" to-day an endurance of songs that are frankly vulgar and that appeal to the lowest intelligence that the singer is likely to reach. Popular music, at least the bulk of it, used to have reference to the domestic virtues, to loves and ills, and to pleasant things in nature. The words were often better than the music. Now the music, poor as it is, occasionally is better than the words. We have not reached that period of development where popular music is joyous and healthy, as it is in Germany. Even the sentimental things sung by "serio-comics"—there is not a spark of comedy in those—creatures—are mawkish, gushy or infantile, and the professed humorists give us "Ballyhoo" or "Since Casey Run the Flat." Opera itself is not free from triviality of text, and those who are able to understand English as she is sung have often regretted that opera should be attempted in the vernacular, the value of vocal performances being further lowered in not a few instances by the vanity and incompetence of the singer.

It behoves the managers of our theatres to increase and better their orchestras and raise the quality of their music. If they have no ear, as the phrase goes, the public has. Improvement in music and artistic appliances of it to the scene are in accord with a general advance in the manner of presenting plays. Public taste is improving likewise, as all must own whose experience enables them to contrast the state of the concert and opera stage of thirty years ago with that of to-day. The fact that the grand orchestras in New York and Boston are unrivaled in Europe, that Ontario choruses have been established in our cities, and that opera is given here by the greatest singers in the world, and with an opulence of setting not always to be seen in Paris, Vienna, Bayreuth and Berlin, is evidence enough of the growth of musical cultivation among the American people. That cultivation will surely and beneficially affect the stage.

George Parsons Lathrop will contribute an article entitled "Author and Theater," next week.

ROWLAND GRIFFITHS EDWARDS, son of Miss Edwards, the well-known theatrical agent, has brought suit through his guardians against the Brooklyn, Bath and West End Railroad company for \$50,000 damages. In September last the boy's foot got caught in the guard rail of the track at the curve near the Eighty-Fifth Street school which he was attending, and although he shouted "down brakes," an engine and car backed down over his foot, the injuries he received maiming him for life.

# THE NEW YORK DRAMATIC MIRROR.

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HARRISON GREY FISKE,  
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THIRD AVENUE—Branner, 8 P. M.  
UNION SQUARE THEATRE—Raglan's Way, 8 P. M.

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Four weeks.....	25 cents
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#### CRITICS AND ARTISTS.

BECAUSE Mrs. Knobell told an English interviewer that during her recent American tour she did not make the acquaintance of a single critic, the *World*, with a sigh of satisfaction, exclaims that "this is highly creditable to the press critics." And then it goes on to say that "the men who criticise artists should not be their personal friends. The New York critic who visits an actor on his farm or who enjoys an actor's hospitality in London, is not likely to be a just critic when that artist appears upon the New York stage. The line between the artist and the critic should be very broad in a social sense."

It is odd to find this favorite old argument of minds that are narrow and narrow that are defective in self-confidence cropping out in the columns of the *World*, whose dramatic critic—more than any other dramatic critic in the city of New York—maintains more or less intimate personal relations with actors and managers, and who on several occasions has stoutly defended that relationship in so far as it concerns the interests of the public and of his employer.

There has been a good deal of nonsense written and printed on this subject. An honest critic, conscious of his impartiality and free in the esteem of his paper and his public,

will be regarded by the personal friend of artists equally as considerate as himself. If his judgment is not sound enough, his reputation for administering justice not secure enough to enable him to form such friendships without giving rise to unpleasant suspicions, it is because his public work is defective with respect to those unmistakable qualities which it should boldly and conspicuously possess. The honest critic—and none but the honest critic should be employed by reputable newspapers—will approach the artistic efforts of his friends in the same spirit of fairness and candor which he manifests toward the endeavors of those with whom he is never brought into personal contact. If, in the pursuit of his calling, his duty leads him to condemn the former, and if, thereby, he sacrifices the friendship of the artist, he will congratulate himself on having discovered the unworthiness of the individual in regard to the personal relationship previously existing. No actor who takes umbrage at a conscientious criticism is fit to enjoy the friendship of the critic. On the other hand, if the actor and the critic both appreciate the distinction that must be made between their private intercourse and their public functions, there is no shadow of reason why they should not be friends. Men, in either capacity, incapable of recognizing and admitting the necessity of that distinction, are unworthy to practice the arts of acting and of criticism.

Personal contact between honest critics and intelligent actors should be encouraged, not proclaimed as an attainted condition, unfavorable to truthful expressions of opinion and to the forming of reliable judgments. Aside from the general consideration that both are enlisted in the common cause of art, there is much in such contact that may be mutually suggestive and beneficial; the actor is led to a closer and more practical view of the critical requirements and the critic derives an ampler and better understanding of the actor's aims and methods than would be possible otherwise.

The critic "who visits an actor on his farm or who enjoys an actor's hospitality in London" very probably will not treat that actor justly when he appears before him, as the *World* says. But such a presumably suspicious case does not support the assertion that "the men who criticise artists should not be their personal friends;" on the contrary, it simply goes to show that such a man should not be a critic.

If critics are honest, and artists are gifted with a modicum of common sense, there is no need for any line broad or narrow, between them in a social sense.

#### SALVINI'S LONG BOW.

TRAVELERS' tales are proverbially inaccurate, but when a tourist draws the long bow he should take care that his arrow does not speed past the mark and fall among the scenes of his *Munchausen*-like inventions.

This advice is applicable to Signor Salvini, who, having bade us a regretful positive farewell and betaken himself across the sea, has been stuffing the representative of an English journal with some wonderful stories of his experiences in this country.

Referring to the silent method employed by a certain proportion of the members of an American audience to make known its disapprobation—that of leaving the theatre quietly before the play is finished—the famous Italian player said that he had a curious experience when he was in New York a few weeks ago. Wishing to see a piece that was to be brought out by "a certain actor there," he obtained a complimentary ticket from the management. "The piece did not take," continued Salvini, "but there was no disturbance of any kind among the audience; only at the commencement of the third act I noticed that the theatre was becoming extremely empty, and during that act and at its conclusion a good many more of the audience went out and did not return, so that by the beginning of the fourth act there were very few people left in the theatre. My ticket being a complimentary one, of course I could not leave during the performance without a possible appearance of discourtesy to the management. I remained, therefore, in my seat, and actually the last part of the fourth act was played to me, and to me alone, *every other person in the audience having left the building*."

Making all due allowance for the excessive warmth of the Italian nature, and for the rich

imagination which reaches a point of remarkable development in the brain of the most massive of modern Othellos, it still strikes us that Signor Salvini has drawn it a little too strong. Familiar as we are with the performances of the season just closed we are utterly unable to recall the special one at which the remarkable exodus occurred which excited the tragedian's wonder and admiration. Had such an incident occurred it would not have escaped note at the time. Such a retreat on the part of an audience is unprecedented. We have known spectators to fold their opera-chairs and silently steal away, in the Arabian fashion described by Mr. Longfellow, but no play within our ken has proved so torturing that it has driven everybody out of the house except one poor, unfortunate player, who was compelled to grin and bear the infliction because courtesy and a complimentary ticket prevented his taking part in the universal flight. Why, even in the case of The Donkey Party—which had a run of only one consecutive night at the Windsor Theatre last week, because it was too bad even for the Windsorites—failed to rout all the people present.

We are forced to the conclusion that Signor Salvini has been indulging in hyperbole over his chianti and cigarette, and unless he forthwith names the "certain actor," the piece that did not take, the time, place and other particulars, we shall be compelled reluctantly to say to the illustrious Italian exhibitor of the human passions: Go to! Thou're prone to heartless, likewise reckless, *esagerazione*.

#### TO HISS, OR NOT TO HISS!

THE right to hiss is a question which, in this country at least, has a legal as well as a social bearing. The Philadelphia *North American* reports the case of a woman in a New Jersey town who expressed her disapproval of a performance by hissing, and who was arrested on a charge of disturbing the public peace and compelled to pay a fine of three dollars and the costs. The woman proposes to test the legality of this decision and has taken an appeal. Commenting on this case the *North American* says:

At first thought one would say that the right to express approval of a public performance by applause carries with it the right to express disapproval by hissing, and in any European country no one would think of raising the question. Hissing in an English or French theatre is as much a matter of common practice as hand-clapping, but it is not so here. The American way of expressing disapproval is by leaving the house, and hissing is so infrequent that it may be that the courts would regard it as forming a breach of the peace. It would be a nice question to argue, anyhow.

The question has been argued frequently and exhaustively, but the case referred to is the first, so far as our knowledge extends, that has been taken into the courts for settlement.

The right of freedom of individual opinion belongs to every citizen of this republic; the right to its expression, however, is qualified by certain wise and necessary restrictions. Any expression which is calculated to incite other citizens to riotous acts or to a breach of the peace constitutes an offence.

It will be interesting to learn whether the New Jersey woman's audible disapproval is so regarded by the appellate court, or whether the right to hiss is enjoyed equally with the right to applaud by the spectator who pays for the privilege of witnessing a performance whose success or failure depends upon the degree of favor with which it is received.

In other words, must the verdict of the individual playgoer be rendered silently in case it is adverse, and can it be expressed only when it is favorable? This is a nice point which we shall expect the Jersey courts, renowned for their wisdom and justice, fairly and intelligently to decide.

But aside from the legal aspects of the matter, hissing is a practice which is prohibited by the unwritten law of American custom. It is tacitly understood and felt by theatrical assemblies that boisterous tokens of disapprobation, taking the sibilant form that is commonly associated with the *esquer Americana*, are discordant and discourteous. Good breeding has set the stamp of disapproval on it and custom has given it no warrant. In Paris theatres *fair* may be a popular institution, but although adaptations from the French have been popular, there has been no widespread desire or disposition to import to this country that ornithological method of signalling dissatisfaction from the front of the house. And yet it must not be supposed that this prohibition implies that our

public has the slightest intention of waiving what it may properly term its prerogative of giving voice to its *esquer* or its displeasure. It simply refrains from so doing, out of consideration for the feelings of the men and women who are engaged in the business of catering to its amusement, and also because it has its own ideas of courtesy and decorum.

There is no room for doubt in certain rare and exceptional cases that the hiss might be brought into use with excellent effect. Coarseness, vulgarity, glaring incompetence, arrant buffoonery, indecent costuming, suggestive songs—these are sometimes observed, and invariably permitted to pass unrebuked and unpunished. The employment of "the *gong*" under such provocation would unquestionably prove salutary and sanitary. It would be a service to the stage as well as to the public. We have no reason to believe otherwise than that the majority of actors and managers would welcome the practice if it were strictly confined to such cases.

ORGANIZATION, the tendency of capital and labor in this generation, is spreading in the theatrical world. Bodies of actors, banded together for the fostering of charitable and benevolent works, have been followed by bodies organized for protective purposes. And now the theatre managers are forming combinations for business reasons. Probably the traveling managers will be the next to unite.

THE senseless "gagging" now common in the lighter forms of theatrical entertainment and particularly in *opera bouffe* performances, elicits a vigorous protest from J. B. CLAPP in the Boston *Globe*: "There is a remedy for the evil," he says, "and it lies entirely with the audience itself to use it. So long as the player receives the applause of the unthinking for his far-fetched allusions, theatregoers will continue to be bored by interpolated jokes about Congress, baseball and the world's fair, but if once these jokes are sharply hissed or received in dignified silence, the *gag* will die a natural death, a death which would be hailed with delight by the vast majority of playgoers."

FRANCE jealously guards her subsidized theatres. The Special Committee of the French Chamber on Fine Arts has been discussing some interesting questions respecting the *Frangais*, the *Odéon* and the *Opéra Comique*. It appears that M. Paouy wishes the actors and singers to be allowed to give performances abroad. If an American spectator is behind this suggestion he is doomed to disappointment, for M. C. CHAUCER and other influential members are strongly opposed to it.

THE foremost London critic pronounces *Henry Arthur Jones*' latest production, *Judah*, the crowning achievement of his successful career as a dramatist. "It is not mere effort of theatrical craftsmanship," says he, "but a piece of dramatic literature." Mr. Jones is unquestionably the most earnest, sincere and masterly writer for the English stage to-day.

THE utter apathy of the managerial guild to the fate of the amendment to the Interstate Commerce Law, designed to furnish relief from its present heavy exactions, would be laughable if the matter at stake were not more serious than those most deeply concerned appear to realize. Such a spectacle of crass indifference to personal interest is not seen often.

HERE may have been something funny in photographing an actress in tights by stealth and, it is stated, against her wish on Saturday night at the Broadway Theatre, but we, in common with the audience which roundly hissed the device, fail to perceive where it is located. The sneak of a photographer—whoever he may be—and the person that put him up to it should be sued by their victim.

URING Manager PALMER's absence abroad the newspapers are selling the lease of the Madison Square Theatre for him without his knowledge, and forming very elaborate plans respecting his future managerial ventures. The Summer is in

## THE USHER.



*In Ushering*  
Meet him who cast The ladies call him, Love's Lason's Loser.

With this issue *The Mirror* begins its twenty-fourth volume, which, I can safely promise, will be as progressive as any in the series.

*The Mirror* will continue to be a journal of ideas—covering the news of the stage thoroughly, promoting wise measures, advocating needed reforms, championing the true interests of the profession, and maintaining the reputation it has achieved for discussing dramatic topics of moment in a straightforward, fearless and able manner. The literary plane that it occupies will be preserved.

In brief, *The Mirror* will continue to represent the stage in the same enterprising, active and dignified manner that has characterized its conduct in the past.

Last year at about this time a majority of the Trustees of the Actors' Fund deliberately voted to alter the genuine report of the previous annual meeting in several particulars on certain personal grounds, which it would be superfluous to explain.

The consequence was that a "doctored" report was printed and sent out to the members of the Association, who have remained in blissful ignorance of the fact.

This year's report contains nothing that the tinkers with the former one have need to be ashamed of, so I presume that it will be printed and circulated in its integrity.

It is quite possible, however, that Mr. Louis Aldrich will move to suppress the speech delivered by Mr. Cleveland at the anniversary celebration on the grounds that the ex-President believes in tariff reform, belongs to the Democratic party, and perhaps delivered that speech to make himself prominent.

It was on the remarkable plea that Mr. Harry Edwards' report as chairman of the library committee was delivered before the meeting for the purpose of "advertising" himself that Mr. Aldrich and his co-politicians of the Board struck it from the published record last year.

I venture mildly to express the hope that Mr. Cleveland's speech will not be treated similarly.

*Ex post facto*, let me predict that when the true inwardness of the disgraceful scheming that preceded the Actors' Fund election in 1889 is made public the revelation will create considerable astonishment, and strip the mask of hypocrisy from the face of more than one "honest lago."

A sad letter awaits Charles Burbidge, who was a member of the traveling company that played *A Night Off* and *Arabian Nights* last season.

It is from his mother, Mrs. C. Burbidge, of Swindon, Wiltshire, England. She has written *The Mirror* a personal letter, asking for information of her son, from whom she has not heard in six months. She adds that the letter sent in care of this office contains news of his father's death. The envelope is postmarked May 29.

Will Mr. Burbidge send or call for this letter, or will any of his friends communicate his present whereabouts?

Sorosis tackled "the starring system" at its June meeting the other day. When the several bright women who participated in the debate had submitted all the *pros* and *cons*, it could be said with perfect truth that the subject was exhausted. A good showing was made on both sides, strong arguments in favor of and against the specialist idea perplexing the patient listeners who wanted clear elucidation of the question in order to arrive at a state of conviction.

If Manager Ben Stevens' scheme to photograph Marion Manola in tights by stealth, from a box at the Broadway on Saturday night, was an advertising dodge it can't be written down as one of the most blackguardly schemes in the long list of catchpenny "hustling."

If Manager Stevens was innocent of that intention, but simply and solely wished to photograph Miss Manola against her will for the sake of, the "cruelness" he deserves a winging rebuke.

Of course, these remarks are based on the presumption that Miss Manola's objection to being photographed is genuine and that she has not conspired with the management to get a free advertisement out of the whole business. There seems to be no reason to doubt the sincerity of her aversion.

These "energetic managers" and "bright young agents" care nothing for propriety, when they perceive an "ad." down the vista of their machinations. In their own brilliant and expressive vernacular "everything goes"—including courtesy, self-respect and the feelings of their victims.

The day is not far distant, I hope, when the "hustler" will become an obsolete nuisance.

No miracle has been performed on Campanini's voice, but the surgical operation answers nearly the same purpose.

At his concert in Chickering Hall the other night the old favorite astonished and delighted a large gathering of admirers of his sweet, pure singing.

It is not likely that Campanini will score any more operatic triumphs, but he still has power to please his hearers.

"The Freak and the Showman" is the pointed caption given by the Philadelphia *Times* to an article on the recent lawsuit of Harry Miner against Mrs. Potter. As the *Times* truly says, had the Freak carefully followed out the plans of the Showman—who, according to his letters disclosed by the defense, seems to be a past-master in the art of humbuggery—the pecuniary result of that holy alliance might have been different.

Good wishes from thousands of people, strangers as well as friends, will follow Mary Anderson, now Mrs. de Navarro, as she goes to France and Italy for her honeymoon.

With the native modesty and good taste that distinguish her, she avoided the trapping, the pomp and the ceremony of a fashionable wedding, and went to the altar sweetly and simply, like the sensible woman that she is.

It is true that Step-papa Griffin sighed regretfully over the absence of fuss and feathers, but those that know Mary Anderson's character will appreciate her preference.

It is said that the bride regards the artistic eminence from which she has just voluntarily withdrawn herself without a shadow of regret.

Think of it! A woman young, beautiful, famous and commanding a supreme position among English-speaking actresses—gives it all up, turns her back on a present that is full of distinction and a future certain of richer honors and emoluments, and eagerly embraces the calm promise of domestic life.

What are the reasons? The question may be asked without impertinence.

The first reason, of course, is that she loves the man she has married, and she believes that happiness lies only in the union of their hearts and lives. But this union *per se* need not have interrupted or ended her public career. No; she might have wedded and continued to sway the sceptre of sovereignty she held.

Do you know what it was, then?

Nothing more or less than the gross persecutions, the vulgarity, the brutal indecency of an unworthy element of the American press.

These vile gadflies have driven the queen of the stage into retirement, disgusted with the drawbacks of fame; unwilling and physically unable longer to pay the penalty of publicity, which is inevitable in these days of sensational journalism.

Strauss' orchestra already has New York "entangled deep in its enchanting snare."

The magic sceptre of the waltz king draws wondrous strains from that body of plastic young musicians, now languishing and now fiery; now fastening wings to the spectator's heels, and now twining his thoughts into a wreath of dreamy memories.

But in many cases people expected altogether impossible things from Strauss, and of course they were disappointed in him at the opening concert on Monday night. Such is often the result of Fame's ill-advised advance work.

But Strauss at the Madison Square Amphitheatre is precisely the same as Strauss in the gardens of Vienna, and although the blue Danube is, geographically speaking, thousands of miles distant, its ripple is brought close by the wand of its musical interpreter.

The old Strauss waltzes have a new meaning as they are rendered by this orchestra; indeed, in the true sense, we have never understood them before.

But the Madison Square Garden is too vast for Strauss' wonderful executants, or, indeed, for any body of musicians short of a regimental brass band.

People in the orchestra stalls half-way back toward Madison Avenue could hear scarcely anything, owing to the defective acoustic properties of the building, the great distance from the stage and the perfectly level floor.

As for using the people in the flat parquet

were deprived of the advantages enjoyed by the occupants of the cheaper seats above in the spacious galleries, from which the gyrations of the *corps de ballet* could be plainly seen.

The orchestra can be safely commended, to persons who object to the nether section of the ballet-girl, inasmuch as the range of vision from this part of the house does not include the region below the waist.

Even with these drawbacks the new Garden is a great institution.

When the musicians are placed in the centre of the auditorium and when the seats are interspersed with small tables for light refreshments and additional promenades for the stretching of restive legs, it will be practically faultless.

These changes, I am told, are now under consideration. They will have to be adopted if the owners of the Garden expect to make it popular and profitable.

The Managers' Association was extremely active one year ago, when it had no definite plan of action in reference to the Inter-state Commerce grievances whose removal suggested its formation.

Now that there is something to be done of a practical and urgent nature the Managers' Association manifests a striking indisposition to do nothing.

The President authorized a meeting to be called to act in the matter of Mr. Hambrough's amendment to the Inter-state law, but the Secretary expressed a disinclination to send out the notices. It was too much bother; he had had enough trouble last year; personally, he disapproved of any public action.

To insure the passage of the amendment concerted action was necessary. It will be little less than a miracle if it goes through with no other assistance than the "personal influence" which one or two managers consider all-sufficient to set the machinery of the Committee on Commerce and the House and Senate moving in the right direction.

The passenger agents of the railways professed to be in sympathy with the object of the Managers' Association a year ago. They committed themselves to writing in favor of reduced theatrical rates.

They could not consistently go back on their former professions now if they were asked to combine with the managers to urge the passage of the amendment. That knocks in the head the do-nothings' fears that "agitation will kill the bill by creating opposition among the railway men."

Stuff and nonsense! If the amendment passes it will be due largely to such little agitation as the supreme indifference of the managers has rendered possible.

Some men have an idea that Congress is as corrupt as the late Albany Legislature, and that no measure can succeed in it that is fairly and squarely brought before it. They lay the flatteringunction to their souls that the only way to secure legislation is to approach Congress on their bellies, like a snake in the grass.

The Inter-state Commerce amendment is an honest measure. It can only be furthered by honest, straightforward, vigorous efforts.

Madame Ponisi, the famous Mrs. Malaprop of the Wallack stock, has been engaged to fill the place in the Jefferson-Florence company from which Mrs. John Drew has retired.

I believe that the reason for Mrs. Drew's retirement is her objection to traveling another season in the Jefferson-Florence private car, which is not nearly such a luxurious institution as the term suggests. On the contrary, it is a source of discomfort and ill-health.

The stars naturally occupy the best part of the car. They enjoy the possession of separate staterooms and all the advantages that that implies. The company, on the other hand, sleep in the ordinary berths, huddled in like so many sheep.

Eating, sleeping and otherwise living in this crowded migratory residence, either subject to draughts or choked by bad ventilation means simply a season of noise, cinders, vitiated air and unrest.

The unpleasant part of the private car arrangement is that, although it is supposed to lend vast dignity and importance to the attraction, a part of the burden of expense has to be borne by the members of the company, who, willy nilly, are expected to pay a good weekly board for inferior accommodations and pass their nights in narrow bunks on railway sidings, their dreams invaded by the rumble and the shrieks of passing trains.

It may seem strange that an artist who has climbed to such heights should be vulnerable to the sting of these little insects. But when one considers the sensitive, delicate structure of the artistic temperament one perceives how annoyances that in themselves are undeserving of serious consideration by mere force of repetition can come to be unduly magnified and regarded with a growing dread.

## PERSONAL.

BURGER.—Fred G. Burger has disposed of all his theatrical interests in Michigan, and will take his family to live at Tarrytown-on-the-Hudson, where he recently purchased a handsome residence.

MESTAYER.—Mr. and Mrs. C. H. Mestayer, who were with the Royal Pass company during the past season, have gone to Patchogue, Long Island, to pass the summer.

ELLIS.—Celia Ellis, who was to have sailed for Europe at the close of her engagement with the Junius Howe Opera company, has postponed her departure. She has accepted an engagement to sing in the *Mikado* this week.

ARONSON.—Rudolph Aronson sailed for Europe on Wednesday last on the *Majestic*. He will go to London to make arrangements for producing Planquette's new opera at the Casino, and to Paris and Vienna in search of novelties.

LOTTA.—Lotta has presented a window, ten feet high by six feet wide, to the "Little Church," at Lake Hopatcong, N. J. The edifice is a hall where all kinds of entertainments are given, although it is also used as a church. The window cost \$1,200.

JOHNSTONE.—*On dit* that Sybil Johnstone will shortly be married to Henry Greenwall, a wealthy young broker of this city.

MADISON.—Marie Madison is lying ill at her home in this city.

FLORENCE.—W. J. Florence killed a thirty-five-pound salmon at his camp on the Restigouche River, on the 11th inst. Mr. Florence will sail on Saturday next for England on the *Etruria* to join Mrs. Florence.

SHAW.—Thomas E. Shaw has purchased a Queen Anne cottage near Bucksport, Me., facing the Penobscot River.

COOL.—The London *London* is emulating the example of its contemporary, the *Era*. In its issue of the 7th inst. there appears a New York letter which is made up entirely from *verbatim*, un-credited extracts from *The Dramatic Mirror*. The "correspondence" is very appropriately signed "Claude Duval."

MOYE.—R. J. Moye has been engaged by Imre Kiralfy to act as one of the stage managers of his spectacular piece at Boston. He has also been engaged to play a principal character part in *The Stowaway* during the regular season.

DISCOVERED.—The *Times* has discovered that the initials of the *Sun's* Great American Hog are C. A. D.

THAZZ.—This is the week of special matinees. Three such experiments will summon the critics from their retirement this week to Palmer's.

SPEAKING.—THE DRAMATIC Mirror's dramatic essays are read weekly by the profession in England, as the London *Stage*—by far the best theatrical journal on the other side—makes it a practice to reprint them regularly.

DE KOVEN.—Reginald De Koven, the composer of *Don Quixote*, *Robin Hood* and many charming songs, has had the degree of Musical Doctor conferred on him by the trustees of Racine College.

CAMPANINI.—Signor Campanini made his reappearance as a concert singer at Chickering Hall last Thursday evening. His voice has been much benefited by a surgical operation upon his throat.

HAWORTH.—After finishing his season in Paul Kauvar, Joseph Haworth will sail for Europe in July, accompanied by his business manager, John Dohran. He will return in time to open the season in New York during the month of September. Mr. Haworth's repertoire next season will comprise *Hamlet*, *Richelieu*, *The Marble Heart*, *Ruy Blas*, *Ingrmar*, *Destiny* and *The Player*.

MAYER.—Having obtained a verdict on Monday against M. B. Leavitt for \$1,754.61, Harry Miner left the same day for the happy hunting grounds of the Paradise Pin and Feather Club at Lake Edwards, Canada. He was accompanied by his silent partner, ex-Judge Gildersleeve.

SCHAUER.—The Waltz King has added the American metropolis to his dominions. His brilliant conductorship is irresistible, and the little dance with which he accompanies his waltzes and polkas sets the men and women thinking of waxed floors and whirling couples.

ERINOSA.—The ballet-master of the Madison Square Garden was called from behind the red calico curtains twice after the first ballet in Monday night's programme. As the little man tripped forward, surrounded by a bevy of bejeweled human butterflies and flowers he looked like an amiable grandpa among his mischievous grandchildren. The usual conditions are reversed here, by the way: The ballet-master is old and the corps de ballet is young.

CHEATHAM.—Kitty Cheatham has been very successful in London. On the opening night with Daly's company at the Lyceum she divided the honors of the evening with Ada Rehan.

## AT THE THEATRES.

## THIRD AVENUE.—BRANDED.

<i>An American Melodrama</i> , in four acts, by Mark Price.	
Clarence Stanton, alias Shaks.	E. J. Buckley
Warren Stanton.	M. J. Jordan
Sam Jackson.	W. H. Lytell
George Parsons.	John Gauthier
Doctor Moore.	Luke Martin
James Curtis.	Charles Webster
John O'Hara.	Mark Price
John Weston.	Eleanor Marron
Nora Malley.	Florence Roberts
Mrs. O'Hara.	Josephine Laurence Lemos
Sally Jones.	Jessie West

At the Third Avenue Theatre on Monday, a new play by Mark Price, was presented before a good audience.

The "Price" claims to be an "American" melodrama, but while it is ingeniously constructed by an actor, from an actor's point of view, to present strong situations, its material is timeworn, and has nothing in it specially American beyond the occasional mention of New York and Auburn prison in the dialogue. Possibly, however, a distinctively American feature may be conceded: the piece contains a considerable thread of farce-comedy horseplay, so dear to modern audiences, which is worked out by a comic hunchback negro and his wife. This vein was highly appreciated, and when the "cullied puns" had a quarrel, tore cabbages in pieces and pulled each other with the leaves, ending the quarrel by the burly husband carrying his shrewish little wife of a wife in his arms "back to Thompson Street," the audience fairly yelled with laughter and applause.

Otherwise the melodrama is well supplied with theatrical situations, judiciously cast and well played. It was received with enthusiasm and will serve as a popular attraction, but its literary merits are but slight. The play is studded with cheap and illogical sentiments which, when delivered with a point to the gallery, never fail to touch that august body. One or two quotations will illustrate this as well as a page of comment. For instance, "My son! The world may deem you guilty, but a mother's heart will always feel you innocent!" Another line that delighted the gallery contingent was: "Heaven will bless you for doing right though men reward you with a prison!"

The plot hinges upon a triple-dyed villain, Warren Stanton, the Cashier of a bank, who is in a fix through gambling debts and who robs the bank safe to pay them. He has already wronged the lady who passes as his wife and he has permitted his own brother to go to prison for a crime committed to save himself from disgrace. On his brother's return as a convict, he makes use of his brother's shame and disgrace, to compel him to forge a letter in the name of Thomas O'Hara, another officer of the Bank, confirming the robbery. Poor O'Hara gets sent up on the villain's testimony and the villain becomes rich on the stolen money, is taken into the firm and finally aspires to marry the banker's daughter after casting off the injured lady. The convict brother, however, kept the original draft of the forged letter and to get this back, the triple-dyed rascal does not hesitate to suborn two other stage villains to attempt robbery and murder.

The banished brother finds shelter in the home of the mother of the equally banished O'Hara; and when he apologizes for his shabby clothes, the lady brings down shrills of applause by saying "We entertain you, sir, for yourself and not for your apparel!" Mrs. O'Hara's Irish servant maid falls in love with the furnished wayfarer and by a judicious gift of milk and pie manages to reform right then and there! After this by means of a series of pure melodrama incidents the real scamp is unmasked, the injured are restored, Virtue is triumphant and villainy abashed!

The few women of the cast all played remarkably well. Eleanor Marron as Leda Weston, the shrewish little negro wife, was highly diverting. Pretty Florence Roberts presented a captivating type of Irish beauty and evinced refreshing piquancy as Nora Malley, the servant of Mrs. O'Hara. Jessie West is also quite handsome and did some strong acting as the betrayed Sally Jones. Josephine Laurence Lemos was satisfactory though somewhat conventional in the part of Mrs. O'Hara. Mark Price, the author, played O'Hara very effectively and was enthusiastically called upon for a speech, and complying with this request he modestly thanked the audience for their good will. E. J. Buckley played Clarence Stanton, the convict, very well, and was called before the curtain. M. J. Jordan brought out the repulsive villainy of his part with remarkable skill. W. H. Lytell was clever and diverting as the comic negro, although the type savored more of the minstrel "end man" than the actualities of Coonville. The play had new, clean scenery, was briskly performed, and the excitement of the plot did not flag from start to finish.

## GRAND OPERA HOUSE.—CARMEN.

The presentation of Carmen on Monday evening, by the English Grand Opera company, was the least happy of Impressario Morimany's laudable endeavors to provide good opera at popular prices. When well done, Carmen is perhaps the prettiest work in the repertoire of French comic opera, but when musicians and players both combine to

do it injustice, there is little pleasure in any part of it.

Of course, the one thing essential to an adequate representation of Bizet's masterpiece is an efficient and complete orchestra; that at the Grand Opera House is neither complete nor efficient. But perhaps its inadequacy and its lack of string instruments was never so painfully marked as on Monday night. The orchestration was murdered—but let that pass. This is popular opera, and the *vera fofula* is neither critical nor exacting.

The only sustained good work of the performance was done by Attaline Claine. Her Carmen was both intelligently sung and intelligently acted. Compared with the mediocrity which surrounded her, her performance seemed an artistic piece of work.

Selma Krolland in her small way was also sympathetic as Michaela. She received several encores. Ferdinand Schatz was only fair as Don Jose and Tagliapietra made an indifferent Toreador.

The stage settings were below the average.

## MADISON SQUARE GARDEN.—STRAUSS.

The opening of the new Madison Square Garden on Monday night brought together such an audience as New York had never before assembled, either in leafy June or in the height of the social and theatrical season. The enormous edifice was packed with people—prominent citizens, swells and the *hoi polloi*—and with its brilliant lights and myriad faces it presented a never-to-be-forgotten scene.

The Garden—which has nothing but legend to warrant the floral suggestion of its name—has been described in all its details by *Trix Minna*. Its most notable feature is its tremendous size. Chicago's Auditorium must take a back seat—there is nothing in point of magnitude on this continent to compare with our new amphitheatre. Considering the architectural difficulties connected with the erecting of a great hall of this description the result is remarkably good. The effect is grand and imposing. The acoustics, however, are defective. Spectators might become auditors in all parts of the building if the orchestra was placed on a platform in the centre of the parquet instead of at the Fourth Avenue end as now. This might also do away with the wearisome waits between the concert and the ballets.

Strauss and his players are wonderful when they play the Strauss dance music. The famous leader inspires his men with fervor by hitting himself on his toes with the rhythmic swell of the movement, or snatching up his fiddle and setting them an example in the brilliant changes of the value. But when they leave "The Blue Danube" and the "Annen Polka" to wrestle with Gounod and Preyer the contrast is unpleasantly disappointing. Strauss and his men are undoubtedly artists, but their art is restricted to one line, and that line is the melodic cascades or the languorous strains of the Viennese terpsichorean specialties.

An idyllic and a fantastic ballet filled out the programme, both invented by Captain Alfred Thompson. The former is entitled "Choosing the National Flower," and it is a pretty conceit, prismatically interpreted. The costumes are novel and beautiful, but the dancers give indications of inefficiency. The coryphes did their work raggedly and the seconds lacked precision and dash. Very graceful and charming, however, was the dancing and pantomimic action of the chubby *premiere*, Miss Rodmann, who was supported by the nimble Ray Allen. Edward Espinet is a tyro in grotesque dancing beside our favorite, the eccentric young Kiralfy. Amalia did some pretty mid-air posing in the style of the Arial, who visited New York with George Conquest several years ago.

Had the skill of the dancers equalled the radiance of the costumes, and the daintiness of Captain Thompson's idyl "Choosing the Flower" would have created a furor. The second ballet, "Peace and War," appeared at a very late hour after many people, who had had too much of a good thing, repaired to their homes.

New Yorkers may well be proud of the Garden, which is one of the finest as well as greatest auditoriums in the world. As for Strauss, if his orchestra is placed where it can be heard in all parts of the mammoth building and if he will make up his programmes exclusively of waltzes, polkas and galops—old as well as new—his stay is destined to give enjoyment to many thousands during the Summer nights before us.

## KOSTER AND BIAL'S.—VARIETY.

There is no abatement in the nightly attendance at Koster and Bial's Concert Hall, where the dancing of Carmencita creates wild excitement among the male contingent of the audience. The management have secured the Figure troupe of Spanish students to accompany Carmencita, and they also play various popular selections on their own account that are invariably encored. Other features of the present week's entertainment are Die Puppen, the four Gaisty skirt dancers, the

Wood Family, Harris and Watson, and Luigi Del Oro.

## AT OTHER HOUSES.

Beau Brummel has undoubtedly achieved a pecuniary success as well as an artistic success at the Madison Square Theatre. If it were not for Mr. Mansfield's approaching departure for Europe, the play might run through the Summer.

The Brazilian has not made much of a hit at the Casino, but the roof Garden concert that lasts from 7:30 o'clock to 12 p. m., is greatly appreciated by the patrons of the establishment.

Raglan's Way may be seen at the Union Square Theatre throughout the present and the coming week.

Agnes Herndon will close her engagement in La Belle Marie at the Fourteenth Street Theatre next Saturday night. The piece, which is well suited to Miss Herndon and her company, is drawing fair audiences.

De Wolf Hopper, Marion Manola, Della Fox and other clever people may still be seen and heard at the Broadway Theatre in *Castles in the Air*.

Harry Kornell's company are giving an entertaining variety performance at Tony Pastor's this week.

A version of W. D. Howells' play, *A Foregone Conclusion*, rewritten by Edward M. Alfriend, was tried at Palmer's Theatre yesterday (Tuesday) afternoon. A criticism of the performance will appear in our next issue.

## JUNE AND DECEMBER.

It seems somewhat unseasonable to talk about the Christmas Mirror in June, but as it is our intention to surpass last year's triumph with one still greater, work on the art-features of this year's number has begun already.

Our lithographers have in hand the title-page, which will be an exquisite reproduction of an original and beautiful design. The work will be most elaborate; several months will be required to complete it.

As the last page of the cover will be printed in the same number of colors and will also demand a good deal of labor in the preparation, applications for that space are now in order. Communicate with the Publisher.

## SPORTING AND DRAMATIC NEWS.

A reporter for *Trix Minna*, having received the momentous news that Mr. John L. Sullivan will try his brawny hand at knocking out *Thespis* next season, and that he had gone into training for the conflict under Duncan R. Harrison, on Saturday sought an interview with the hero of the P. R., who, in the eyes of a large proportion of the population of these United States, is in every sense a bigger man than Benjamin Harrison.

The champion generally inflicts severe punishment upon anybody or anything that has the hardihood to stand up and face him, and *Thespis* is not likely to be an exception to the rule. An event of such magnitude in the sporting and artistic world, that has stirred the lowest depths of metropolitan journalism, cannot be ignored by this journal, which very naturally takes a lively interest in the welfare of *Thespis*. To size up the latter's chances in the coming combat, therefore, becomes a solemn duty.

The reporter found Mr. Sullivan entertaining a party of friends in his dressing-room at the People's. The champion was negligently awaiting the moment for his appearance in The Paymaster, and he was seasonably attired in a pair of trousers and a dress-shirt. A fragrant reina rested gracefully between his classic lips. He has allowed his moustache to grow longer than usual and it improves his facial attractions considerably.

"How do you like being an actor?" was the first question asked by the reporter.

"Oh, I'm not doin' any actin' yet," answered the great man. "I'm only boxin'."

"Well, then, how do you think you'll like starring next season?"

"Well, I'm goin' to make a bluff at it, anyhow. Oh, I suppose it'll be all right, 'long as we don't get stove in somewhere on the road. I'm a pretty good walker, though."

"By the way," he continued, deliberately, "I do some acting already that I didn't tell you about. In the play I say a few lines at the sentry. When it comes my turn I sing out: 'Post four—twelve o'clock—All's well' and you bet you can hear me a mile off."

"Will you continue your fighting engagements while you are artistically employed?"

"No. I'll have to stop fighting for one season, anyhow. We're booked for forty weeks and I couldn't leave off to go and fight. Besides, I wouldn't have the time to train while attending to this business."

"Have you ever acted before—with amateurs, or anything of that sort?"

"No, never, though, as you know, I've been in with show people and managed shows of my own."

"What part will you play in the new piece—the villain?"

"No, I'm villainous enough in real life. I play the part of one of the heroes. Harrison plays the other. We fight for a girl, and I win the fight. I have to—that's the way of the play."

"But won't your fight with Jackson in the ring interfere with your fighting with Harrison on the stage?"

"There's no date settled with Jackson, and I haven't made any preparation for anything. There were some negotiations but I said I would do nothin' until I was out of my trouble South. I won't interfere with my engagement with Mr. Harrison."

This was about all that the great man could be induced to say. A few minutes later he went on to spar with Joe Lannon, Esq., and the audience was glad to see him, judging by the yells and cheers which greeted him. He is about right when he says he can be heard a mile off. His voice is hoarse, but when he speaks with emphasis a steam calliope on a Hudson River excursion boat isn't in it. Mr. Sullivan appears to be more intelligent than the majority of people credit him with being, and the generous opinion he possibly entertains of himself does not obtrude itself in his conversation.

Duncan Harrison was also seen by the reporter. He said:

"I shall call my play *Honest Hearts and Honest Hands*, a title that was copyrighted some time ago. It's a four-act melodrama, and the scene is laid in Ireland. Jack Barnitt will manage the enterprise. Mr. Sullivan and I will be brothers in the piece, which, by the way, will have no tank."

"The production will occur in New York city in the Fall." [For once, intellectual Boston gets left.—EDITOR DRAMATIC MIRROR.]

"There will be a mill, a mob, an Irish fair, and two thrilling situations for Mr. Sullivan. In one he rescues a victim of the mob, and in the other saves the girl of his heart by punching the villain's head. Homer Emmens will paint the scenery."

Evidently *Thespis* has no show whatever.

## IN THE COURTS.

Emily E. Campbell, the widow of Bartley Campbell, has petitioned the Surrogate for letters of administration. The personal estate is valued at \$200.

Harry Paulton has sued James C. Duff for royalties on *Paola*. Proceedings were begun against Duff, but it is claimed that he has turned over all his property to his mother and gone to Europe. Paulton also alleges that he lost Duff \$4,000 which was not returned.

The long litigation between the widow of the late Frank Chanfrau and Clifton W. Tayleur, dramatist and editor of the *Long Branch News*, was concluded on the 13th inst. by the Court of Chancery issuing an order for a judgment of about \$2,100 against Mr. Tayleur.

Papers were served on Manager Hammerstein, of the Harlem Opera House, last Saturday for breach of contract. The suit is brought by Heinrich Comed of the opera company, who claims that he had a contract with Manager Hammerstein for performances at the Opera House up to July 5.

Carmencita has won her case against Bolosky Kiralfy, who attempted to enjoin her from dancing at Koster and Bial's. Judge Lawrence in the Supreme Court has denied his application. Carmencita now says she will begin suit against Kiralfy for alleged arrears of salary.

Julian T. Davis, as receiver of Grant and Ward, has been successful also in his suit against the New York Concert Company Limited. In 1883 Grant and Ward held a quantity of the Concert Company's bonds. The company deposited with the Marine Bank, but overdraw its account and was called on to make good. Twenty-two of its bonds were obtained from Grant and Ward as collateral and the company gave them to the bank as security for its demand note of \$15,000. When the bank failed, the receiver called in the loan, sold the bonds and credited Grant and Ward with the difference between the value of the note and the amount realized from the sale. The Concert company refused to pay for the value of the bonds; hence the suit.

## MANAGER O'NEILL'S SUCCESS.

L. Arthur O'Neill, the manager of the Grand Opera House, Charleston, S. C., is in the city booking time for his house through Charles Prohman.

"I am meeting with remarkable success" said Mr. O'Neill to a *Minna* representative yesterday. "My theatre is a handsome one, seating 1,500 people, and the attractions are evidently satisfied with the business they do for I am receiving any number of applications. During the Summer I shall have the annex to the theatre handsomely decorated and the whole house brightened up considerably. We will open the season in September, and none but the very best of attractions will be booked. Among those we have already secured are *Shenandoah*, *The Wife, Held By the Enemy*, *The Pearl of Pekin*, Kiralfy's *Water Queen*, *Cleveland's Minstrels* and many others."

## IN THE STREET CAR.

"I say, old chappie, who is she—  
The aged party over there  
In yonder corner—don't you see?  
With wrinkled face and snow-white hair?"

The while he spoke, he stroked his beard,  
As white as was the lady's hair.  
And smiled at youthful slang that jested  
At "Whiskers" as he passed his fare.

"Twas warm within the crowded car,  
And he removed his tall silk tile,  
And mopped his head, as bald as are  
The heads of new-born babes ere guile.

Has lost their feet in devious ways.  
"I say, old chappie, don't you know?  
She smiles upon me as I gaze,  
I must have known her long ago."

"And so she smiles on you, you think?"  
His friend with humor grim replied,  
The while he tipped a jovial wink  
That his companion mystified.

"She recognized that bald head.  
Maybe," his friend went on in glee;  
"You're rude enough, I'm certain," said  
The first; "what can your meaning be?"

"Don't you remember seeing her,  
When in the box you sat last night,  
And saw the ballet wheel and whirr  
On tarpsichorean tiptoe light?"

"Why, no! I can't say that I do.  
The only ladies in the box  
Whom I recall were May and Lou,  
The Misses Jones and Mrs Fox."

"No, no! Upon the stage I mean."  
"What! first old woman? Oh, dear, no!  
Why, she was funny Mrs. Dean,  
Whom I remember years ago."

"But this old lady that you see—  
Don't stare! You're not in the front row—  
Is young and charming Natalie,  
The premiere danseuse of the show."

EARL MARBLE.

## SOME DRAMATIC BOOKS.

About four months ago a young man asked THE MIRROR to furnish him with a list of dramatic works for reading and study. Such a list was published. Now he sends the following request for additional information:

INDIANAPOLIS, Ind., June 11, 1890.

To the Editor of the Dramatic Mirror:

Sir.—In February last I wrote you asking for advice in the matter of a course of study in order to acquire a thorough knowledge of dramatic art. You answered my question in a very kindly manner, for which I owe you thanks. Now I wish to ask some more questions.

The works of the Rev. John Genest, which you say "cover the entire history of the stage from the restoration of Charles II. down to 1830, and are published in ten volumes, octavo," I am unable to find in any publisher's catalogue of the United States or of England. Where is it obtainable? and what is the cost?

Again: Ireland's "History of the American Stage," I am unable to find. I found a book, two volumes I believe, by John Ireland, on "The New York Stage." That was in a second-hand dealer's catalogue and he asked \$6 for it. Can you give me the name of the bookseller that has the book? What you speak of "Biographia Dramatica," an English work, is not in any catalogue here, nor is it in the Public Library.

Charles Lamb's "Dramatic Essays, with Commentaries by Percy Fitzgerald," is surely out of print, for I have traced Charles L. through (in the Library here) and can find no book by that title, with the commentaries by Mr. Fitzgerald.

When you speak of William Hazlitt's "Dramatic Essays," I suppose you mean his "Lectures on the English Poets," and the "Lectures on the Characters of Shakespeare," etc.

All of the other works you have recommended as standard I have bought. By the reference made in these volumes I have added several more that you did not mention, thinking that all would be useful.

Truly yours G. W.

The Rev. John Genest's history is entitled "Some Account of the English Stage, from the Restoration in 1660 to 1830." It was published at Bath, England, in 1832 in ten volumes, octavo. From a bibliographical compendium we extract the following note, respecting this work:

"This, the only complete history of the stage since the Restoration, was the work of a Bath clergyman, who must have devoted his life to it. No words can do justice to the honest and thorough knowledge of the work, and its value cannot be over-estimated. Lowndes says it was published at £5 5s. but reduced to £1 10s. It was for many years a drug in the market, but is now becoming one of the most valued of theatrical books." At the sale of Lacy's library a set brought \$15, while one at the Herman sale sold for \$32.50. The price now would be considerably higher than the last quoted."

"Records of the New York Stage From 1750 to 1860" is the title of Joseph N. Ireland's celebrated work. It was published in two volumes in 1866 by T. H. Morrell. The edition was limited to two hundred copies, 8vo, and sixty copies, 4to, and was sold by subscription only. The plates were afterward destroyed. Copies of Ireland's Records are in great demand, and they are not often exposed for sale. Sixty dollars is not an excessive price for the quarto edition, but copies of the octavo have been sold lately for sums varying from \$30 to \$40. The price largely depends on the anxiety of the purchaser and the shrewdness of the dealer. Of course there can be no fixed figure for a work that is so scarce—the value is regulated by extrinsic circumstances.

The libraries of Indianapolis are singularly defective; it none of them possesses a copy of the "Biographia Dramatica," David Erskine Baker's famous work. The first edition was printed in two volumes, 12mo., in London in 1764. The title in full is: "Biographia Dramatica, or an historical account of all the dramatic writers (and their works) that have appeared in Great Britain and Ireland, from the commencement of our theatrical exhibitions down to the present year, 1764. Com-

posed in the form of a dictionary for the more readily turning to any particular author or performance." A second edition of this work, corrected, enlarged and continued to 1782, by Isaac Reed, was printed in London in 1782—two volumes, 8vo. The third edition, carried down to November, 1811, with additions by Stephen Jones, appeared in three volumes, 8vo., in 1812, the first volume being divided into two parts.

It is strange that "The Art of the Stage, as Set out in Lamb's Dramatic Essays, with a Commentary by Percy Fitzgerald," cannot be traced and identified in Indianapolis. The book was published in 1885 in London, in 8vo form, with a portrait of Lamb. It is neither rare nor difficult to obtain.

When THE MIRROR spoke of Hazlitt's dramatic essays, it referred to "A View of the English Stage, or a Series of Dramatic Criticisms," by William Hazlitt. It was first published in London in 1818, 8vo. Other English editions appeared in 1821 and 1851. In the latter the criticisms of minor actors are omitted. The original edition is extremely scarce. At the Herman sale a copy sold for sixteen shillings—a bargain. We believe that an American reprint was issued a good many years ago by Harper. Other dramatic essays by Hazlitt, scattered through his writings, are well worthy of perusal.

From the account given us by G. W.—initials synonymous with truth—it would seem that Indianapolis is badly off for books.

## A SPECIMEN EXPERIENCE.

I have secured three A No. 1 dates from the advertisement of The Limited Mail in last week's MIRROR. W. J. CHAPPELLE.

GREAT BEND, Pa., June 13, 1890.

## MILTON NOBLES' SEASON.

"My season," said Milton Nobles to a MIRROR representative, "was the best in eight years up to the second week in January. After that time the average was not good. It would be just as easy for me to say that it was immense, and it would probably be nearer the truth, and be as generally believed as the majority of 'the great seasons' we read about in the published interviews.

"I had just been reading about two or three very successful 'seasons' recently terminated. One of the attractions traveled from city to city for the last ten weeks of the season on money advanced by local managers, and finally reached home on their trunks and jewelry.

"In your judgment, then, the past season has been an unusually bad one, generally speaking?"

"Undoubtedly. However, I gave my company a season of thirty-seven weeks and kept even with printers, railroads and hotels. Now, if the butcher and grocer don't lose confidence I shall get through the Summer all right."

"Where did you find your best business?"

"In the West, during September, October and November."

"And where the poorest?"

"In St. Paul and Minneapolis, with the Windsor Theatre, Chicago, as a good second; my engagements at Havlin's and the Grand, in Chicago, were very successful."

"Shall you produce anything new next season?"

"Possibly, but not before January. I do not feel the need of anything new. From Sire to Son is steadily growing in favor. Together with Love and Law and the Phoenix, it will constitute my repertoire for the greater part of next season."

"Do you produce From Sire to Son in New York during the coming season?"

"Probably not. Acting in New York city is rapidly becoming one of the luxuries, to be indulged in only by the rich or the speculative. As I am a plain, every-day actor, neither rich nor speculative, I shall continue to devastate those sections where managers and public are sufficiently unenlightened to want me."

## MAKE A NOTE OF THIS.

At this time, when many professionals are undergoing the perennial period of uncertainty and perhaps anxiety as to what they will do next season, they should take advantage of the best method of bringing their names promptly, surely and regularly before managers.

The difficulty experienced by a large number in inducing the dramatic agents to keep them in mind is constantly complained of. The average agent has a select circle of "pets" who manage through his exertions in their behalf to get engagements; he pushes their interests with managers and neglects the outsiders, who must be content with the gruff reply, "Nothing for you yet," until it suits his pleasure or his policy to remember that they are alive and on the anxious seat. If the agent finally does procure a position for his customer, his services are found to be expensive in more ways than one.

To professionals thus placed—indeed, to all professionals, however placed—THE MIRROR offers the best medium extant

for securing engagements. Managers making up their companies for next season consult the scores of names which appear in its advertising pages. It is so easy to forget a name and an address—so much easier to find it again in THE MIRROR.

THE MIRROR is making a specialty of the two-line display cards, recently established in its business columns. These little cards present the name in as prominent type as the larger ones, and their cost is very moderate. How quickly many widespread professionals have appreciated the economy and utility of these cards is shown by the large number that have been inserted during the last three or four weeks.

Under the circumstances it will be well to weigh and consider the following questions:

Are you "at liberty?" Are you filling an engagement? Have you signed for next season?

In any case it will pay you to place your card in THE MIRROR, because—

1. Experience has proved that it is the best means for securing offers.

2. If a professional is playing it acquaints managers, the public and the press (THE MIRROR regularly reaches every dramatic critic in the country) with the fact. One of the surest ways of keeping engaged is to let people know that you are engaged.

3. A professional card can be changed as often as the advertiser desires, without extra charge, and newspaper notices can be inserted with the surety that they will be read by hundreds of managers.

4. A professional card costs but a small sum in comparison with the fees charged by the agents.

5. Hundreds of successful actors and actresses have tested and established the practical value of this form of advertising during the last ten years.

6. Advertisements in THE MIRROR are guaranteed a larger and better circulation than they could obtain in any other theatrical journal in the world.

## TWO-LINE DISPLAY CARDS.

In response to many solicitations, THE MIRROR recently adopted the plan of publishing two-line professional cards, in which the advertiser's name appears prominently in display type, and for which a special rate has been fixed.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size. They are not taken for a period of less than three months (13 weeks). The name occupies one line, and eight or nine words are allowed for the second line, which may be changed at any time without extra charge. The following example shows the style in which the two-line display cards are set:

## Charles Surface

London. At liberty for next season. ADDRESS DRAMATIC MIRROR.

Below are the special rates for the two-line cards:

THREE MONTHS (13 insertions)..... \$2.00  
SIX MONTHS (26 insertions)..... 5.00  
ONE YEAR (52 insertions)..... 9.00

## THE CURRENT DRAMA AT DEERFIELD

The fifth season of the Deerfield, Mass., Summer School of History and Romance will open on the 3d of July, the sessions continuing through the month. The President, Professor L. J. B. Lincoln, is the *savant* who conducted the successful Class of Higher Criticism in the Current Drama in this city last Spring, which was described at some length by THE DRAMATIC MIRROR.

It is pleasant to note that The Current Drama will have a place among the literary topics which will engross the attention of the school. Charles Barnard will speak upon "The Theatre—a Publishing House"; Professor Lincoln upon "The Prose Dramas of Henrik Ibsen"; and Miss M. A. Jordan, teacher of rhetoric at Smith College, will open the course by reading Giles Corey, Yeoman; an original historical drama of the witchcraft period, written by Mary E. Wilkins. The lectures and reading will be followed by general discussions.

## MR. BOUCICAULT CRITICISED.

London, Eng. *Musical World.*  
It has probably been Mr. Boucicault's fate throughout life to be surrounded by people for the most part not so well educated as himself; and as he is a man of remarkably wide information, he must constantly have been tempted to pose as a kind of cheap Whewell. A cheap Whewell is a terrible thing, and very common in these days; and it is sad to see the brilliant author of so many charming plays causing grief to the judicious as he has caused it, for example, in this week's *New York DRAMATIC MIRROR*. He tells us there a good deal about Shakespeare, impressive enough to those unlearned in the Bard, but, alas, to those who have read their Shakespeare very nearly silly. He has studied the poet's tricks and catchwords, it seems; and has prepared—for his own reading only, we are grateful to say—an edition in which are copied out all passages (and some entire plays) which the absence of these tricks and catchwords proves to have been written by other members of the firm of playwrights trading as Shakespeare and Co. It would not be interesting to see the notes of a dramatist so expert as Mr. Boucicault on Shakespeare's plays; but his culture and his methods are probably altogether too rough and ready for such delicate work as the discrimination of Elizabethan styles—a work made far more difficult by the astonishing difference in thought and expression between the young Shakespeare and the old.

## ERRATUM.

The last paragraph in "The Usher" on page 3 of this issue should have followed the paragraphs referring to Mary Anderson's marriage and retirement from the stage in the previous—or second—column.

The mistake was made in the make-up of this department and was not discovered until the page containing it had gone to press.

"The Usher" did not intend to attribute the presence of disagreeable live stock to the Jefferson-Florence car—he applied the term "insect" figuratively to the gutter-press. As it stands the blunder in the composing-room makes startling reading.

## PROFESSIONAL DOINGS.

GORDON MEAD will present *Only a Farmer's Daughter* for a benefit at Norwalk, Conn., tomorrow (Thursday) evening.

L. M. CRAWFORD, of the Kansas Circuit, is in the city. His headquarters are at Klaw & Erlanger's Exchange.

ALICE E. JOHNSON has been engaged as prima donna of the Tuthill Opera company for the Summer.

MRS. FANNY DENHAM ROUSE has been specially engaged by Neil Burgess to play Abigail Prue in *The County Fair*. Mrs. Rouse will spend the Summer at the Greenfield Mountain House, Ulster County, N. Y.

Louise Murro has been engaged for the *He, She, Him and Her* company.

P. AUGUSTUS ANDERSON, the well-known character actor, has been engaged for Walter Sanford's melodrama, *My Jack*.

M. S. HILL, of Sydney, N. S. W., has secured the rights to *May Blossom* from Gustave Frohman. Edwin Kelly, formerly of Kelly and Leon, will produce the play in Sydney.

H. WAYNE ELLIS threatens suit against Marie Hubert Frohman for the use of the title, *The Witch*. He has copyrighted the title, while Mr. Frohman claims that he has copyrighted both title and play.

HARRIET FOOR will spend the Summer at Seymour, Conn.

AL. KLEIN has signed to remain with the De Wolf Hopper Opera Buffe company for the remainder of the season.

MARTIN GOLDEN has secured from Gustave Frohman the Western rights for *Col. Sellers*.

FLOV CROWELL, Kitty Rhodes and A. L. Wilbur, are all negotiating through the offices of Gustave Frohman for *The Messenger From Jarvis* Section, for different parts of the country.

A BENEFIT will be tendered to Theodore Myers, the genial treasurer of the Windsor Theatre, on the evening of Tuesday July 1.

KITTY RHODES has secured from Marie Hubert Frohman the rights to *Snow Bound* and *False Charms* for her special territory.

The value of theatrical management in keeping hotels is illustrated in the fact that Gustave Frohman, after conducting the Hamilton House at Stamford, Conn., for one season, has rented it for a handsome sum for three years to Colonel James Smith.

L. DE GIVRE, manager of the Opera House, Atlanta, Ga., is in the metropolis. He is building a new theatre in that city which will be opened season after next.

L. R. STOCKWELL, manager of the Alcazar Theatre, San Francisco, is negotiating to open the theatre at his house next month with *Branded*, the new play produced at the Third Avenue Theatre last Monday night.

MURRIAN DREUZ, a clever young actor, has been specially engaged for Marie Hubert Frohman's production of *The Witch*.

WILLIAM BLAISDELL, who was last season with Lizzie Evans, and who has recently signed to go with the McCaull Opera company, is confidently looked upon as one of the coming young comedians. He is a good singer, a remarkably bright and clever actor, and an artist in make-up and delineation.

A new theatre to be opened at Greenville, Texas, about Oct. 1, 1890, and to be known as the King Opera House, is now in course of construction. The house is to be provided with the latest improvements and conveniences. The architecture will be of modern composite style, and the stage is to be one of the best appointed in the State. The seating capacity will be 1,000 people. The site is in the heart of the city, on the corner of Lee and Wesley Streets. The cost of building the theatre will be \$30,000.

H. A. D'ARCY has secured Edward H. House's version of *The Prince and the Pauper* and will produce it in an elaborate manner next season, with Master Tommy Russell in the title role. The young and clever little actor will be surrounded by a company of able and finished players, and the

## THE HANDGLASS.

HUGHEY DOUGHERTY had a severe attack of stage fright when he played for the first time in white face at Long Branch a week ago. It is said that on that occasion he gave an entirely new and original joke to the audience—a phenomenal performance, which is unknown in the annals of negro minstrelsy.

CARLIS MINNAGE: "The Prince of Wales has taken kindly to the typewriter." That is so like the Prince!

Mr. P. F. BAKER, the actor, lately received the following *billet doux* from an Iowa manager: "My house will be close next week. No Show Ben Since the Hunt coy on which Dun Well. \$6.00 a Knight. Answer yours in every sense of the word."

Put away the Winter funnela,  
Fold the chest protector by.  
Gaily greet the linen duster,  
Hall the yellow Oxford-tie!

In the humid weather of the past few days continues the Underwear Editors of several of our Sunday papers who have been furnishing their readers with illustrated articles for some months past, will find that their subject-matter has entirely given out.

Mrs. LANGTRY, according to the gossip which comes to us from London, has "been guilty of rather risky dressing in a new play." Mrs. Langtry can afford to take more risks in dressing than most of her sister heroines on the English stage, and she probably knows it.

The latest and most correct wrinkle with the New York society girl is to take a hansom down to Park Row, walk past the newspaper offices, and then go home and tell her friends she's been drumming.

There was a play produced last Monday night on the Bowery at which the audience got up one by one and silently left the house until there were only a dozen people remaining to clear the fall of the curtain. When a New York audience does this it is perfectly safe to conclude that there is no hope for the dramatic experiment in hand. They will stand more cheap gags, minstrel jokes, circus antics and stale fun than any aggregation of people on the face of the earth, and when they seem to get the full worth of their dollar-and-a-half seats and seek the outer air it is time for the play and the players to cry quits. That is what the Bowery people did. They gathered up their tents and stood not upon the order of their going but went at once.

The *Eagle*, of Brooklyn, states that "quite a number of amateur actors will turn their attention to elevation this summer." This is gratifying. They have turned their backs on it long enough.

A "SAXHORN" writer says that Lillian Russell's favorite book is "Lord Bacon's Essays." Who'd have thought it?

It is hinted that the next paper, in a series now being published by a monthly magazine, will be entitled "Why am I a Car Conductor?"

A San Francisco critic says: "Jane Stuart is as charming as a kitten, as pretty as a school miss and has a voice as mellifluous as honey."

The man to whom money is no object and who wants to testify to his devotion to a popular actress now passes a cake of ice over the footlights in a basket of flowers, tied with ribbon.

Angels and ministers of grace defend us! Isabelle Urquhart is to be a dramatic star next season.

The presentation of flowers to a baseball player as he goes to the bat has proved such a "hoo-hoo" this season that the announcements will soon be headed: "Friends are requested not to send flowers."

The flute concerts of Frederick the Great have just been published in Germany. And yet, he used to be spanked as a child whenever he attempted to make night hideous with his practising.

TEARS of joy will doubtless gush from the eyes of even our most hardened readers when they learn that Pauline Hall has bought a home in New York and intends to live here.

A Chicago paper says that "Rillie Deaves wears a necklace and a sash in the first act of *Olivette*, and in the second act dispenses with the sash." Rillie very evidently has gauged the art capacity of the City of Brooks.

There is a "ballet-girl evangelist" in London. He gives meetings, sermons, hymns, and hot buttered toast to the ladies, and urges

on them the necessity for the sober reflections of age.

"The New York press has been sitting upon Marie Hallion in *The Brazilian*," says an out-of-town letter. The press never was very particular where it sat.

GILMORE will play "McGinty" with variations this summer. He is bound to "gain a footing in the public ear," and he reaches his destination in every instance.

ACRES BOOTH has a little dog that has been declared "just too sweet for anything." It is not much over a foot long but it has the spirit of a St. Bernard.

## MANAGER PROCTOR'S SEASON.

Managers and others identified with the profession have been heard to complain that the past season was not a good one, from a financial standpoint, and many have not hesitated to admit that it was "poor" and "bad."

There are others, however, who have no reason to complain of the result of the final "counting up" on the season. Among the latter is F. F. Proctor, of Proctor's Twenty-third Street Theatre. In addition to this playhouse he controls nine theatres in as many cities, scattered in five States. Reviewing the past season in all of these ten theatres, and looking at the box-office figures, it is found that it was a prosperous season in various ways. Something more than good luck must be allowed as responsible for this success. It was due to good executive management and care, and ability in the selection of popular attractions. Contributing to the individual success of the out-of-town theatres was competent local management. In all of these houses, as in the New York theatre, the respective managers endeavored to afford comfort and pleasure to their patrons.

By displaying good judgment in the selection of his local representatives and careful booking, Mr. Proctor has built up an extensive business. He personally controls every one of the theatres bearing his name. No money is expended without his knowledge and approval, nor a contract made without his signature. Some idea of the magnitude of his work and its responsibility may be obtained from the list of his theatres, the array of attractions presented there, and the receipts for the season of 1889-90.

These were the attractions:

Booth and Barrett, Kate Clarkson, Scott and Hodjus, Emma Juch Concert company, Joseph Jaffee, Helen Barry company, Fanny Davenport, Primrose and West's Minstrels, George Wilson's Minstrels, Madame Janeschek, Healy-Clayton Minstrels, Professor Hermann, Dockstader's Minstrels, Gillmore's Band, Boston Ideal Opera company, Theodore Thomas Orchestra, Brumlin, Hadley, Joseph Murphy, Ambler Opera company, and Hart, Rice's Caesar, Siberia, Pearl of Potomac, Captain Swift, Julia Marlowe, Zig Zag, George Ryer's Two Sisters company, Cora Tanner, McKee Rankin, The Great Metropolis, The Paymaster, Dark Secret, Wife for Wife, Evans and Hoey, Barry and Fay, The Stowaway, Ed. Harrigan, Steamer's Pat Men's Club, Shenandoah, Old Homestead, Fred Wardle, Thomas W. Keene, Mr. Barnes of New York, Robert Downing, Kajama, Roland Reed, Charity Ball, Hands Across the Sea, Hanlon, Kirby, Natural Gas, Maggie Mitchell, Annie Flaxy, May Shaw, Rhine, Prince and Pauper, Aronson's Opera company, Louis Janna, Stark's Boston, Marie Wainwright, J. E. Shanet, Professor Kellar, Robert Mennell, Miss Coghlan, W. J. Scanlon, The Wife and Midnight Bell.

This is a list of the gross receipts in the different theatres: New York, \$60,000; Boston, \$190,750; Albany, \$145,500; Brooklyn, \$105,000; Lynn, Mass., \$100,000; Hartford, \$142,550; New Haven, \$95,100; Bridgeport, \$10,175; Wilmington, Del., \$22,500; and Lancaster, Pa., \$75,113. Total, \$1,364,668.

On an average sixty per cent. is paid to attractions in the theatres outside of New York, Brooklyn and Boston. The amount paid to companies, except in these three cities, last season, was about \$200,000, and to attractions that played in the New York, Brooklyn and Boston houses nearly \$300,000. The general business offices of all the theatres are at Proctor's Twenty-third Street Theatre in this city, which Mr. Proctor makes his headquarters. His staff there consists of a secretary and assistant, a booking representative and assistant and a press agent and assistant.

All the business of the different theatres is transacted in and controlled by the main office. The local managers of the out-of-town theatres are allowed a reserve fund, on deposit for running expenses. They pay all the necessary bills weekly, except rents, insurance and taxes, which are settled at the main office. Every night, at 9:30 o'clock, each manager makes up a statement of the receipts of the performance and mails it to the New York office, which it reaches the following day. At the end of each week the managers send in a weekly statement, accompanied by vouchers, of all expenditures.

It will thus be seen that the operation of the Proctor enterprises has been reduced to a system, and that business foresight and care, deliberate judgment and executive ability are required in conducting them successfully.

KLAW AND BELANGER have sold to Louis Aldrich all their interest in The Editor company. The route for next season is completed and all existing contracts will be fulfilled by Mr. Aldrich. The season will open at the Grand Opera House, Pittsburg, on Sept. 22.

## GOSSIP OF THE TOWN.

J. G. STEELE, who is said to be an old and well-known actor, is lying ill at St. Vincent's Hospital.

BEATRICE CAMPBELL will sail for this country in July.

ADA DRAVES, Frank M. Mills, Julia Mackie, Josie Germaine, Charles Jerome and Herbert Mack have signed with Mills and Anderson's Two Old Comrades company.

P. HARRIS, the well-known theatrical manager, is reported to be ill in Germany. He has been taken to a sanitarium at Ems.

AL. BOURLIER, manager and proprietor of the Masonic Temple Theatre, Louisville, is in town. Mr. Bourlier is booking some excellent attractions for next season, and anticipates excellent business.

BEN STRAN is spending the summer at New Rochelle.

ESSA CAREY has been re-engaged for the *Hands Across the Sea* company for next season.

VIRGINIA HARNED has signed as leading lady with E. H. Sothern for next season.

CHARLES MILLER, manager of the Kajanka company, arrived from Europe on Thursday last. He has engaged an octette of dancing girls, and has contracted to bring over the Leopold Family (pantomimists), for the season of 1891.

MISCH DUPREE, the clever soubrette, has been engaged for Cora Tanner's One Error company.

FIVE Indians from Buffalo Bill's Wild West Show arrived from Europe on Saturday last on the *Seal*.

CHARLES ARNOLD has been released from his three years' contract with Simmonds and Brown, and has signed for a year's engagement in England, Australia and China with Hans the Boatman.

Two Chinese companies, the Suen Yu Yee, said to be just from San Francisco, and the Suen Tien Loi company, began a series of Sunday evening entertainments at the Windsor Theatre on last Sunday night.

The seventy-fifth performance of *Monsy Mad* will be given at the Standard Theatre to-morrow (Thursday) evening, the season ending on Saturday night.

It is said that Ida Glover (Mrs. Henry E. Disney) will return to the stage next season.

Among last week's departures for Europe were Rudolph Aronson and wife on the *Majestic*; Emily Rigl, on the *Aller*; C. F. Chatterton, on the *Wisconsin*; Signor Pergolini, on the *City of Chicago*; H. B. Conway, Mr. and Mrs. Tony Pastor and Gusie De Forest on the *Servia*, and Fred Hallen and Joe Hart on *La Bratague*.

An emotional play in four acts by Alice E. Ives, of Detroit, entitled *Lorine*, will be presented at Palmer's Theatre this (Wednesday) afternoon. In the cast will be Alexander Fitz Allen, John E. Kellard, Harold Hartell, Walter Perkins, Livingston Morse, Henry Lynn, Katherine Bartlett, Emily Raynor, Gypay Alcott and Anna Ward.

ALICE HARRISON, who has been playing so successfully the part of Mile. Nancie in *The City Directory*, will leave the company at the expiration of the New York engagement, and will take a brief and well-earned rest before beginning another season. Miss Harrison was recently offered the position of leading support to Pay Templeton, but declined on account of the traveling.

The Oak Cliff Theatre, of Dallas, Texas, which was so popular last summer, has been greatly improved. Commodious additions have been erected and the entire structure has been repainted in an attractive style. The interior of the building has been remodeled and changed for the better in many ways. The seats have been raised, new scenery and a new drop curtain have been procured and the house is to be well lighted by electricity. The theatre is in charge of George Robinson.

H. C. JARRETT arrived from Europe on Thursday last. On Monday he started West in charge of the Madison Square Theatre company's tour.

THOMAS Q. SEABROOK, the comedian of the DeWolf Hopper Opera Bouffe company, has signed to remain sixty weeks longer with that organization, at a salary large enough to show the estimation in which he is held by the management.

The *World's* prize play, by Martha Morton, of this city, which has been entitled *The Merchant*, will be produced at the Union Square Theatre by J. M. Hill next Thursday afternoon, under the direction of Ben Teal, with the following company: Nelson Wheatcroft, Ed. J. Henley, M. A. Kennedy, Charles Dickson, Fred Peters, Frank Kendrick, Edson Dixon, George Fawcett, Newton Chinnell, Frank George, Selma Fetter, Marion Erie, Lilla Wolston, Blanche Walsh, Lilla Linden. Rehearsals were begun on Thursday last and will continue up to the date of the performance.

THOMAS WHIPPS has been engaged as leading support to Rose Coghlan next season.

HELEN GOOD, Marion Potts and Fanny Roselli have signed with Vaughan's London Comedy company for next season.

MARY SMITH, of Chicago, has been engaged by Marie Hubert Frohman for the production of *The Witch*.

HERMAN ERNST, of the Carlton Opera company, and P. C. Johnson, the humorist and dramatic critic of the *Washington Post*, have written the libretto of a comic and spectacular opera, entitled *Solanin* and *Sulfuria*. Adam Isaak, Jr., of Baltimore, Md., is at work on the musical score.

INA MAESSEY has closed her sixth season as leading pantomimist with the Hanlons, and will pass her vacation in Colorado.

The P. F. Baker company are rehearsing *Bismarck*, a new comedy, which they will produce at the Alcazar, San Francisco, on June 30. Little Irene Franklin, the four-year-old child actress with the company, is captivating Western audiences by her remarkable precocity.

The negotiations pending for the placing of *Clarisse, or A Wife's Wit* this season, have been abruptly interrupted owing to Mrs. Rachel McAuley having been suddenly called to Louisville on last Tuesday by the serious illness of her mother.

The cast of *The Sea King*, which is to receive its first New York production at Palmer's Theatre next Monday evening, will include Esther Palliser, Annie Myers, Elma Delaro, Edwin Stevens and Hubert Wilkie. The costumes were designed by Baron de Grimm.

PUN. H. IAVING, manager of *My Jack* company, will spend the summer at Bullock Point, L. I.

H. A. D'ACVY, E. E. Blaisdell and E. D. Stair have taken desk room at Klaw and Erlanger's Exchange.

ROBERT L. DOWNSIDE's new tragedy, *The Saracen*, will be produced next season for the first time in this country, and judging from the success it met with in Paris it ought to prove popular in this country. Both Mr. and Mrs. Downing will have new characters to create, the company will be a strong one, and no expense will be spared to make the production a success. Mrs. Downing will wear five new dresses.

The McGibney Family will not close this summer, but will continue through the West. They report large business everywhere.

LITTLE HARRY O'LYNN, the five-year-old son of the late Bryan O'Lynn, is said to have made quite a hit in *La Belle Marie*.

CONTRACTS were signed last week by the terms of which James T. Powers is to be starred by Rich and Harris in John McNally's new farce comedy, *A Straight Tip*. The season will open at the Hollis Street Theatre, Boston, on Sept. 7.

A joint benefit to William A. Edwards and Marcus J. Jacobs, H. R. Jacobs' representatives, will be given at the Third Avenue Theatre next Sunday evening. Among those who will appear are: Corinne, N. S. Wood, Pat Rooney, Sam Devere, Lester and Allen, Hines and Remington, John Kornell, Bryant and Richmond, John W. Ransome, James B. Radcliffe, Major Burk, Lillian E. Raymond, James Quinlan and the Horseshoe Four, inimitable Little Chip, Ed. Christie, Lillie A. Pease, John M. Turner, Sam Bernard, the Acme Quartet, Dan McCarthy, Harry Rogers, F. F. Kerrigan, M. J. Gallagher and others.

The following theatres were added to the already long list of Klaw and Erlanger's last week: Boyd's Opera House, Omaha, Neb.; and Hermann's Theatre and Holmes' New Star Theatre, Brooklyn. They also represent the new theatre which Mr. Boyd will have in Omaha, ready for next season.

MICHAEL NAGLE, the night watchman of the Bijou Theatre, who stole \$10 and several suits of clothing from the box-office of that house in June, 1891, was arrested last Wednesday, and is now held for trial in \$1,000 bail.

Among the actors who won prizes at the second annual field games of the Five A's at the Manhattan Amateur Club grounds last Thursday afternoon, were Henry T. Chapman, Joseph A. Ott and Eugene O'Rourke.

WAGNER AND RHEIS closed their season at the Park Opera House, Erie, Pa., last Sunday with a concert by the Strauss Orchestra.

H. B. CONWAY, who sailed for England on the *Servia* on Saturday last, expects to return about the middle of August. He is still under engagement to Daniel Frohman, but is a little bit doubtful as to where he will be placed.

J. M. COLVILLE and Mittens Willett have been engaged for Clara Morris' support next season.

AGNES HERNDON's success in *La Belle Marie*, at the Fourteenth Street Theatre, has been so great that Manager Rosengarten has given her a return date for next season. Frank Carrington has replaced Ralph Bell in the part of Carl, and Miriam Reid has assumed the role of Grace Leighton, the changes strengthening the cast materially.

## "WE GO ON!"

To help in the formation of a living national drama is, I take it, one of the chief aims of the dramatist. At any rate I will credit him with no less an ambition than this, to supersede the English drama so far as is possible, to make it distinct as a living art, a mirror, a faithful picture of our national modern life, from all the curious exhibitions and monstrosities that are confused and competing with it in the public mind. Therefore, in speaking of the drama, I hope none will think me ill-natured or narrow or unsympathetic in placing these limitations round the meaning of the term "English drama."

In face of the illustrious examples of our leading English theatres it would perhaps be rash to affirm that the English drama does not primarily exist for the purpose of giving studies of ancient and recent French life. And having, rather than contend with wiser heads than ours, allowed this business of representing French life to be the first duty of our English stage, and having also begged a quite secondary and minor place for studies of our modern English life, having done this, I hope I shall be permitted to draw the line so as to exclude fat women, and strong men, and all those nondescript exhibitions that have the same connection with the drama that the parasite ivy has with the tree it fastens upon. It throws its arms round it, it draws its life sap, and it throttles it.

A friend of mine, traveling in the East, placed himself for safe conduct under the care of a stern dragoman, whose business it was to get him through the desert at all costs. We will, if you please, regard my friend as representing the drama, and we will consider the intelligent body of playgoers as the stern dragoman, determined to see him safely through all the perils of the desert and not to leave him till he was safe in the Promised Land. There was also travelling with them a little page boy, Mahomet, who had been of some use on the journey. But Mahomet fell ill with dysentery and my friend became very anxious about the poor little fellow and, of course, the journey was delayed. The stern dragoman saw that my friend was anxious, but misinterpreted the cause of it, and supposed it was annoyance at the delay. So the dragoman, whose chief business it was to get my friend into the Promised Land, said, when he saw his anxiety: "My gentleman," pointing to Mahomet, who was lying very ill in the tent, "My gentleman, we bury him! We go on!"

How that dragoman understood his duty. He knew the importance of getting my friend into the Promised Land and he simply proposed to bury everything and everybody that stood in the way. And I am going to put it to you, whether as the dragoman of the drama, it isn't the duty of the intelligent public to bury everything and everybody that delays the drama's entrance into the Promised Land.

Let us glance at two or three old formulas that, like the page-boy, have been of use to us in the past, but are now a serious hindrance to our advance, and that we had better bury at once and have done with.

Some twenty years ago we had in England a school of drama very charming and delicate in its way—the teacup and saucer school. The leading notes of that drama were the denial of the existence, the contempt of any great modern passions and a terrible concern about matrimonial alliances between the middle classes and the aristocracy. Well, that school went out, and though one would be sorry to bury one or two of the pleasing plays that it left us, yet I think we must own that its view of life is far too small and defective to serve as the groundwork of a future school of English drama. So seeing that this formula is comfortably dead, I think we may say of it: "We bury him! We go on! We go on!"

After the decay of that formula came ten years of melodrama. The melodramatic formula has held possession of the English stage for some time past, but I think, so far as being a vital force for the time to come it is very much like little Mahomet, dying in the corner of the tent. If anyone totally unacquainted with English life could read through all the melodramas of the last ten years (God forbid that I should set my worst enemy such a task)—if he could read them through I fancy he would exclaim at the end: "Dear me! There must be a great many innocent people falsely accused in the English prisons, a great many unhappy noblemen languishing in Dartmoor." The only possible result of our melodramatic school of the last ten years is a government inquiry into the number of innocent persons now suffering imprisonment. I don't see any other possible aim that the melodramatic school has.

In its compass and observation of modern English life, in its power of supplying a formula for a modern school of English drama, the melodramatic formula is even more defective than the formula that preceded it. And for us who are trying to press onward I think the only thing that we can do is to bury it forthwith. Shall we say of the melodramatic formula—the-unhappy-noblemen-now-languishing-in-Dartmoor-for-

me—shall we say of it: "We bury him. We go on! We go on?"

But what formula can be put in its place? Take a glance at the modern French formula. It seems to me quite inoperative outside Paris and Parisian life. I would sum up the formula of the modern French drama in these words: "How far and what kinds of adultery can be made excusable and virtuous?" I do not deny that there are very brilliant studies in the ethics of adultery to be found in the modern French drama. It is full of the philosophy of the modern French *vivre*, the average sensual man. But without in the least claiming that we are better than our neighbors, I think that the main stream of modern English life is too broad, too sincere, too deep, too sane and strong to be confined within the limits of that formula. I don't think it has any vitality as far as England is concerned.

I am quite a free-trader in the matter of the drama, and therefore if a French play is interesting I say by all means import it. But while the English drama is so weak and sickly I would like to make it the main duty to encourage it.

And by reason of confining itself so exclusively to one subject, the French drama is showing signs of decrepitude and decay. It doesn't sum up French life; it only sums up one aspect of it. So if this French formula is recommended to us to-day, I think we must say, "We bury him! We go on!"

Another formula has been very strongly pressed upon us during the past year—I was going to say forced down our throats. A sturdy Norwegian groper in drains and hospitals has been placed on a pedestal and we have been bidden to fall down and worship him. We have been asked to dethrone our old loves and to admire and take to our hearts a tiresome, perverse little woman, who, after two acts of incredible silliness, suddenly becomes subtle and intellectual, and offers to English motherhood the grand example of leaving three children for the sake of perfecting herself in some mysterious process of self-realization. If you ask what became of her afterward, her friends reply they can't tell you. If you ask what self-realization means they can't tell you. I only know myself of one kind of self-realization possible to a woman and that is the sort that was so freely recommended to their mistresses by our Elizabethan sonneteers.

I hate conventionalism. I will yield to no one in my detestation of all that deadens, petrifies, cabins, crabs or confines the development of the drama. But there are some people who go farther and who hate conventionalism so much that they are always clamoring for a fresh set of ten commandments, and a fresh set of human emotions. I don't hate conventionalism to the extent of wanting a fresh set of commandments, and I don't hate it to the extent of wanting a woman's nature to be altered. And when we are asked to place this tiresome, cranky little creature in our gallery of heroines beside Rosalind, Imogen and Juliet, I think we must first ask what are her qualifications?

To me it is nothing short of ludicrous. I can scarcely think people are serious when they solemnly ask me to destroy my ideals of womanhood, and kneel and worship a tiresome, perverse woman who argues, and who then forgets not merely her duty—I forget my own duty so often that I have the readiest sympathy with those who forget theirs—who forgets not merely her duty, but what is far deeper, the most sacred, the sweetest, the most deeply implanted instincts of womanhood; who does what no mother of the feline or canine tribe would do; who leaves her young and forgets the children she has borne. When I am asked to accept such a woman as a type of what is admirable and lovable, as a type of anything but what is mean, cranky, small and unnatural; when I am asked this, I say—and I hope you will say with me—"We bury her! We go on! We go on!"

Don't believe it! Don't believe that groping in drains and hospitals is great work, or ever can be work of the first order. It may be necessary, but it must always be allied to those unsavory occupations which no one carries on unless he is obliged.

If I am asked what formula the English drama will adopt for the future I will not be so foolish as to prophesy. But I will give here four words that have been the key-notes of all great art in the past, that must be the key-notes of all great art in the future. There can be no great enduring art without them. And if we could get a formula that would embrace these four words we should have a good idea of the necessary foundation for a school of English drama.

They are: Beauty, Passion, Mystery, Imagination.

Apply them to the different schools of modern drama that I have briefly described and it will be seen at once how defective are those schools. Apply them to any play that is brought before you for judgment, encourage dramatic work in proportion as it contains these qualities, and if you can once get a school of English drama that embraces them, you can afford to say of nearly all

other things that are supposed to be necessary to a play, of all the minor qualities you can say of all the little fable things: "We bury them! We go on! We go on!"

HENRY ARTHUR JONES.

## THE TRUE STORY OF LITTLE ANNIE ROONEY.

Few of the many who have heard the strains of this song sounding from the theatre orchestra or the street organ have pondered the exceedingly beautiful sentiment which pervades the verses.

The story is a touching one—of youthful love and of hope and home; the motive which runs through the words is one of pure affection.

The person represented as thus pouring out the story of his love is doubtless a young man—a very young man, if we are to judge by his ingenuous disclosures throughout the poem especially in the chorus, where he says, "I'm her beau," and heightens the effect by declaring in the next line that he is her Joe; Joe evidently being an abbreviation of the familiar phenomenon Joseph.

In the first verse he describes Miss Rooney as possessing "a winning way, a pleasant smile, dressed so neat, but quite in style." In these few words he draws an effective picture of his lady love. It will be noticed all through the piece that in his enthusiasm he frequently disdains the conventionalities of grammar, a noticeable fad being the choice of adjectives where adverbs should be used, and gives vent to his emotions with true poetic feeling. Especially may this be observed in the final stanza, where his meaning is veiled by an ambiguity almost equal to Browning. It is where he says:

My friends declare I'm in a jest,  
Until the time comes will not rest,  
But one who knows its value best,  
Is little Annie Rooney."

The first line of this verse would argue that Joseph is of the gay Lothario type of young man, the frivolous butterfly who flits from flower to flower; but anyone who appreciates the frank outburst in the chorus can understand that this is not so. His faithfulness and constancy is proved in the lines:

Every evening rain or shine  
I make a call 'twixt eight and nine,  
On her who shortly will be mine,  
Little Annie Rooney.

This proves that ordinary obstacles such as bad weather or ice in the river do not dismay this modern Leander. Disdaining the promptings of selfishness which tempt the ordinary man to stay in when it rains, he dons mackintosh and rubbers and sallies forth to visit her whom he touchingly describes as "The one I love so dear."

And then what a sweet picture of home he draws in the second verse!

The parlor's small, though neat and clean,  
And set with taste to seldom seen,  
And you can bet the household queen  
Is Little Annie Rooney.

The enthusiastic young admirer of Miss Rooney is evidently prepared to back his sentiments with hard cash and his laces into the sporting vernacular proves him to be a man of the world, who has probably become weary of the trammels of society and seeks succor in the company of this gifted young lady who he tells has

"Merry chaff your time to wile."

What a happy scene he puts before us when he says:

The fire turns cheerfully and bright  
As a family circle round each night  
We form, and every one's delight  
Is little Annie Rooney.

We gather from this that Joseph is admitted as one of the home circle, and that he is superior to all the vulgar pangs of jealousy is attested by his proclaiming with evident relish that Miss Rooney is appreciated by others than himself.

We imagine that the use of the descriptive adjective "Little" is simply a term of endearment and Miss Rooney is probably tall and slender as a lily stalk and will becomingly bear the orange blossoms that she is soon to wear for her *façade* says:

"We've been engaged close on a year  
The happy time is drawing near."

And then again:

Soon we'll marry, never to part

Joseph is not entering into the matrimonial state with any misgivings of future infidelity. He anticipates no interruption of his domestic bliss; he considers no Chicago divorce, but looks forward with keen anticipation to a lifetime of happiness in the society of Little Annie Rooney. KATE MASTERS.

## A VERY KEEN SATIRE.

*Chicago Inter-Ocean.*

Recently THE NEW YORK DRAMATIC MIRROR produced six suites of newspaper "cuts" of professional people, twenty-six in number, and offered a prize of \$50 cash for the first five giving the correct names of the people for whom the cuts were designed. There were several hundred guesses from persons supposed to be familiar with the faces or pictures of theatrical people, but no one succeeded in making all the cuts correctly. The highest number of right faces was twenty. THE MIRROR had much the best of it from the start, however, not only because the cuts were especially bad, but for the additional reason that several of them were originally made for the persons they were intended to represent in the papers from which THE MIRROR took them. The list, however, was a very poor score on the "Illustrated journalism" inquiry.

## FOREIGN FOOTLIGHT FLASHES.

On the 7th inst. the London Savage Club gave a dinner in honor of Henry M. Stanley.

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Nerves, adapted from the French comedy of *Les Femmes Nervous*, was produced at the London Comedy Theatre last Saturday.

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The one-act play referred to last week in this column, *A Buried Talent*, was produced last week at a London matinee with great success.

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Speaking of matinees, the London *Error*, as our English friends call it, "*Mrs. Error*"—started its readers recently by beginning a criticism thus: "At a matinee at a London theatre the other evening," etc.

\* \* \*

The testimonial benefit given in London for the family of the late E. L. Blanchard, a well-known critic and *littérateur*, was a success and realized \$1,250. Several prominent people took part in the entertainment, notably, Charles Wyndham, Beerbohm Tree, and Clement Scott.

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It is averred, by the bye, that Mr. Tree will soon astonish his many admirers by playing Hamlet at a coming London benefit.

\* \* \*

The box-office receipts of *Judah* are said to average \$1,000 a night. It is not yet decided whether the run of the play will be continued during Mr. Willard's American tour or reserved for his return. As another *Judah* as good as Mr. Willard could not be found without difficulty it is probable that the latter course will be adopted.

\* \* \*

A regular galaxy of American actors and actresses is enjoying itself in London just now. A few of the prominent constituents are Fanny Davenport, Melbourne McDowell, James Lewis, Margaret Mather, Isabel Irving, John Drew, Kitty Cheatham, Sadie Martinot, Otis Skinner, Ada Rehan, Mrs. Gilbert, Grace Hawthorne, Kate Forsyth, Lillian Lewis and Cora Tanner.

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Considerable excitement prevails among the Daly players. It has been rumored among them that Mr. Daly contemplates the purchase of a new hat before leaving the English metropolis.

\* \* \*

The civil courts in Berlin have just rendered an interesting decision respecting theatrical agencies. A young actress had signed a contract by which she agreed to pay the theatrical agent who procured her an engagement a percentage, not only on the first engagement, but on all the others during her professional career. She failed to pay; hence the suit. The courts decided that such an agreement was dishonest and not legal.

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The Irving-Terry recital tour began on June 3 at Liverpool.

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Bronson Howard's *Cousin Kate* is to succeed *Our Flat* at the London Strand.

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The French have caught it at last—the Ibsen fever. The Paris Théâtre-Libre served up Ibsen's *Ghosts* under the literal translation of *Revenants*, on the 30th ult., and to all accounts Antoine's realistic loving patrons enjoyed the unsavory dish. The cast was as follows: Oswald Alving, A. Antoine; Pastor Manders, Arquillière; Engstrand, Janvier; Mrs. Alving, Mile. Barny; Regina, Luce Cola. The translation was done by Rodolphe Durens. The production of *A Doll's House* by Porel at the Odéon is only a question of time.

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Important news from London: Henry Irving is reported to have won £300 in the Garrick Club Derby sweepstakes. Nobody knows how he did it.

\* \* \*

But Henry seems particularly rich in blessings just now. The comedian Toole has sent him a kangaroo from Australia. Mr. Irving didn't know what to do with his friend's kind remembrance, so he had the beast placed in the Lyceum box-office to scare away deadheads.

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Robert Buchanan's *Bride of Love* has become the feature of an evening play-bill. It was produced at the London Lyric Theatre on the 9th inst. The cast includes Ada Cavendish, Laura Linden, Harriet Jay, Mr. Thalberg and Mr. Hendrie.

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A resignation which has caused no little regret among the actors and patrons of the Théâtre Français recently, is that of Mlle. Brandies, who has gone back to the Vandiville, where she first became known. It is supposed that the resignation is due to a little feeling because the principal role of Alexandre Dumas' new comedy was not entrusted to her as she supposed it would be.

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Theodora will be withdrawn from the bills of the London Princess on Saturday. Grace Hawthorne being booked for an extended provincial tour.

## A MANAGERIAL PROBLEM.

Critical opinion seems to be divided respecting the merits of Strauss and his orchestra and the success of the new Madison Square Garden from an artistic and architectural point of view.

To what profitable use the great auditorium can be put during the Winter it is difficult to perceive; that it is the most attractive place of resort for a Summer night that New York has ever possessed, must be admitted by all.

If the management succeed in procuring a license to sell wines and spirits to visitors the popular success of the undertaking will be assured. But in this case the house will undoubtedly lose the patronage of the better classes on which its respectability depends. The trouble is in this community that no management has ever succeeded in striking the happy medium. Drinking and smoking attract a numerous crowd whose proximity is distasteful to the conservative element. We seem to have no orderly middle class, no *bourgeoisie* whose members can take their pleasures rationally, respectably and without excess. The moment the barrier of abstinence is lifted a disreputable set rushes in to drive off quiet citizens. At all events, that has been the uniform experience when such a course has been followed and numberless examples could be cited.

Speaking in a prophetic voice yesterday the *Herald* said: "Some day the Madison Square Garden will doubtless prove a worthy equivalent of the Paris Eden Theatre, the London Alhambra and the Empire theatres, the Vienna Volksgarten and the Berlin Concertsaal."

Does the *Herald* know what it is saying? Does it wish this Garden to become a resort for human birds of prey, for the absolute and the criminal?

The Eden in Paris and the Alhambra and Empire in London are frequented by women of the town and the men who find their society attractive. No respectable woman enters the portals of those houses, except she be an ignorant stranger or a curious sightseer. There is nothing, of course, that is improper in the performances at these places—on the contrary, they are remarkably entertaining and thoroughly harmless—but the proprietors have permitted them to become the *rêverendous* of courtesans and other bad characters.

No such "worthy equivalent" is needed in New York.

## LOUIS MASSEN'S PLANS UNDECIDED.

Louis Massen and wife (Marie Burroughs) sailed for Europe on Saturday. Before they left Mr. Massen stated to a *Munoz* representative that he was not contemplating an immediate starring tour for himself and wife, as he had stated.

"We have made no positive plans for next season," said he, "and our ocean voyage is merely for pleasure. Of course, if we see anything that we consider suitable we may secure it, but I do not contemplate rushing back to star. It would be much too late then to get suitable dates and to start out with any hope of success—at least for that season. We may, however, begin a starring tour the following season, but even that is undecided."

## THIS "UNION" IS UNDESIRABLE.

In these days when pugilists, society "queens," and other noted characters are taking to the stage as ducks take to water, it is not particularly surprising to learn that a noted Southern preacher is going to don the stock and buckin'.

The Rev. Virgil Massen's name will dominate the bill-boards next season and the Rev. Virgil Massen's lithographs will sanctify the saloon-keeper's front window. He is a Baptist revivalist, a nephew of an ex-United States Senator and a famous sinner of souls. He has signed a contract with Manager T. Stutz, and he will begin operations about the first of September next.

Mr. Massen, when interviewed in Atlanta recently, explained that it was his object "to unite the pulpit and the stage." He intends to be on the stage six days in the week and preach on Sundays.

We respectfully submit that there is no more need or probability of a "union" of church and stage than there is of a union of church and painting. The mission of preaching the Christian gospel is quite separate and distinct from the art of interpreting human life in the theatre for the intellectual pleasure of man.

It is neither wise nor seemly for the Rev. Virgil Massen to use any portion of his time for any other purpose than to attend to the duties which he assumed when he partook of the rite of ordination as a minister of the Christian Church. If he chooses to give up the service of the Almighty no objection can be made, but to give vent to his stage-struck inclinations and at the same time continue his evangelical work, is a piece of clerical impropriety which suggests the advisability of discipline by the Baptist authorities.

It would make no difference what the pur-

suit might be—a clergyman has no moral sanction for betraying his sacred trust by blending it with any other occupation of a public character. He has no more right to enter the profession and preach, than enter politics, or keep a hotel, or open a store, or speculate on Wall Street—and preach. The stage welcomes no aspirants who can give it but a divided allegiance.

The Rev. Mr. Massen had better think it over—if it's not to late.

## THE INTER-STATE MATTER.

A STINGING REBUKE TO THE MANAGERS' ASSOCIATION FROM ONE OF ITS MEMBERS.

BROOKLYN, June 14, 1890.

To the Editor of the *Dramatic Mirror*:

Sir.—I followed with curious interest your energetic efforts to arouse the defunct or dormant spirit of the "Theatrical Managers' Association" to something like a live interest in a subject for which more than any other the organization was formed. I refer, of course, to the excellent opportunity for decisive action afforded the association by the introduction of Representative Hansbrough's proposed amendment.

I say that I followed your efforts with curious interest. I was really curious to learn whether there had been any change during the past fifteen or twenty years in the established system of "how not to do it," followed by all theatrical "associations."

I observe that the old customs still prevail. My cheque-book indicates that I am a member of that moribund association to the extent of \$35.

This stub constitutes my only knowledge of its existence.

I attended the one or two meetings held a year ago, and I have no hesitation in saying that a hundred or two "managers," "business managers," "press manipulators," "actor-managers" and "gentlemanly agents" can talk more and say less, inveigh more and reason less, threaten more and perform less, and violate more parliamentary usages in a given time than any equal number of rational beings on the face of the earth.

No one will, I fancy, accuse the governing powers of the Managers' Association of absolute inactivity. They have demonstrated a capacity for the accumulation of funds and an incapacity for their logical application that, in the language of Mr. Wegg, is "enraged by few and harassed by none."

There is not the slightest doubt but that the Managers' Association, in its organized capacity, and through the individual efforts of its members, acting under the association's intelligent instructions, could have accomplished much during the past year.

As an indication of what might have been done, I will say that I have personally interested two members of Congress in the movement. One, Hon. Felix Campbell, the member from my own district, being a member of the Committee on Commerce.

In a personal letter Mr. Campbell writes as follows: ". . . Your complaint is a just one, and I will do all I can to have the traveling theatrical people have all they want."

The Managers' Association has members, probably, from every State in the Union.

Had these various members received explicit instructions from the executive department of the Association, to communicate, personally when possible, by letter when necessary, with the Congressmen from their various districts, explaining fully the merits of our position, the measure, when it appeared before the committee, would have had friends ready and anxious to back it.

It is a measure that has little or nothing to fear from organized opposition, but everything from indifference. "All things come to the man who waits," sounds well as a maxim, but experience teaches us that things come to the man who gets his work in on time.

Yours truly, MILTON NOELA.

PANIC IN THE HOUSE OF MOLIERE.

What might have proved a serious panic occurred at the Théâtre-Français, in Paris, last Wednesday.

Two electric wires came in contact and were instantly melted. Some of the lamps went out, and the rubber insulation fell in flaming fragments among the affrighted spectators.

A cry of "Fire!" was raised, of course, and a panic ensued. The theatre was emptied in three minutes, and when the fire-brigade, hastily summoned, had established the fact that there was no danger, everybody was prevailed upon to return. Camille and Une Famille were being played.

## THE SHATCHEN.

J. Charles Davis and Charles E. Locke have purchased all the American rights to The Shatchen from the author, Charles Dickens and Henry Dobbins.

"We have closed a contract as well with M. R. Curtis," said J. Charles Davis to a *Munoz* reporter, "by which that gentleman will star in the play under our joint management for a term of five years. He will open his season in Chicago on Aug. 16, playing in that city for two weeks. The routing is in the hands

of Randall and Dickson and is almost completed.

"We shall carry elaborate scenery for the production of the play and do all that good, liberal management ought to do to make the piece a success. I have every confidence in the play, and went over to Philadelphia on its first production there. I thought there was money in it then, but had no idea at the time that there would be any chance to get hold of it.

"Mr. Curtis' supporting company will include Frank Mordant, Albin De Mer, George Osborne, Harry Mills, Gertrude Dawes and Helen Mason."

## OBITUARY.

Enid Leslie, the well-known actress, died last week in London. She was the widow of Mr. Roberts, a stage manager, and was favorably known in this city for her work with Helen Dauvray's company and as a member of the Wallack's Theatre stock company. She was about thirty-four years of age.

Frank Doud, an old-time actor, and a brother of Oliver Doud Byron, died at his residence in this city last Wednesday, and was buried on Sunday in the Actors' Fund plot in Evergreens Cemetery. His last engagement was with W. J. Fleming's Around the World in Eighty Days company.

## GLEANINGS.

MARY ANDERSON was married yesterday (Tuesday) to Antonio de Navarro in London. The ceremony was private, only the immediate relatives of the contracting parties being present.

W. B. CAHILL, who has achieved quite a success in the character of Brian McGuire in the *Irishavogue* in the principal theatres of Great Britain, has signed with T. H. Winnett for an American tour.

HYDE AND BENHORN, whose theatre in Brooklyn was burned down last week, contemplate building a new amusement temple in that city at Fulton and Hoyt streets. The new house will cost at least \$125,000, and will have two spacious galleries. It will be arranged for vaudeville and variety work, but will also be built with a view of being able to use it for legitimate plays if necessary.

FREDERICK PAULDING will spend the summer with his father, Colonel Dodge, at the latter's military post. Next season he will be again a member of the Jefferson-Florence company. The season following Mr. Paulding will star in a play that is destined to make a strong bid for popularity.

THE Ferguson and Mack company, under the management of Charles E. Rice, will open their next season in McCarthy's Mishaps at Long Branch on Aug. 8, and continue for a season of forty-five weeks.

HARRY DODD, Paekka has re-engaged Miss Blair as leading support to George C. Staley in *A Royal Pass* and he has also engaged Kate Foley and Maud Midgeley. Extensive preparations are being made for the ensuing season and Mr. Staley is busy arranging his songs, prominent among which will be the new one, "The Little Rogue's Asleep."

MUR. POWIS has been engaged for the Jefferson-Florence company for next season.

TICKET SPECULATOR JAMES F. HYDE, who shot a brother speculator, William Turnbull, on March 22 last, has been indicted by the Grand Jury, and has been committed to await trial. He had been discharged by a police magistrate, who held that he shot in self-defense.

A new farce comedy is to be produced shortly in Boston. Its title is *A Baseball Crank*, and the following people are in the cast: Tony Williams, Ernest Howard, Frank Buckley, William O'Neil, George Sanger, Harry Fowler, Fannie Forrester, Mrs. F. F. Ford and Cora Van Gale.

THE DOCTOR is the title of another comedy drama by Charles Townsend, in which he will star next season.

JOE W. HARRIS, of the Hanlon Brothers' Fantasma company has been engaged by Charles J. Rich, of the Hollis Street Theatre, Boston, to play the lone fisherman in *Evangeline* next season.

ALICE KNIGHT has signed with H. A. D'Arcy's Prince and Pauper company.

WILLIAM T. KEEGH reports that the bookings for Owens' Academy of Music at Charleston, S. C., which he manages, are stronger than ever for the coming season, although there are still a few dates left. Besides his interest in *The Hustler*, Mr. Keogh will continue to manage the Academy, devoting the greater part of his time to it.

DUNCAN R. HARRISON lost his pocketbook, containing \$1,100, on Saturday last.

QUEEN VASNA has been engaged for the road County Fair company.

MARTIN ROSENFIELD's company of Midgets from Germany will play a three month's engagement at Niblo's Garden, beginning on Sept. 15, and taking up part of the time that had been secured for Gillette's *Ninety Days to Death*.

J. BANKER PHILIPS, who was for the first part of this season manager of Murray and Murphy, and who closed as manager of *The Paymaster* company on Saturday night, will spend the summer at his cottage at Long Branch.

SARA, Mrs. McKee Rankin's new play, will be presented at Palmer's Theatre on Friday afternoon by the following people: Ida Vernon, Emily Chamberlain, Virginia Harned, Kate Blanche, Mrs. Sol Smith, Messrs. Frank Mordant, Robert Hilliard, George Osborne, Joseph Holland, John Kellard, Charles Canfield and Jerome Stevens.

LILLIAN Lewis, after having seen all the sights of London, contemplates going to Paris shortly in the hope of meeting Sardou and making arrangements to have *Lorraine*, her new play, translated into French and revised to suit Gallic taste.

GEORGE H. ADAMS will again be the acting manager of the He, She, Him and Her company next season, and John W. Palmer will go in advance. Among the people engaged are the Quaker City Quartette and Rosa Cooke, while negotiations are pending with Louise Murio, the operatic prima donna. The season will open about Aug. 18 at Philadelphia.

SAX COOPER has been engaged for the business staff of Harrigan's new theatre.

CHARLES FOSTER has been engaged to play an entirely new character, specially written for him, in *My Aunt Bridget*. It will be that of a society lady who goes on the stage for the purpose of elevating it.

ED. SEE, who did very clever work in *The Fakir* last season, will spend the summer with his wife at Patchogue, L. I.

GUSTAVE AMBERG sails for Germany to-day (Wednesday) on the *Columbia* in company with William Steinway, the piano manufacturer. His opening attraction at the Amberg Theatre on Sept. 1 will be the entire dramatic company of the Gartner Theatre in Munich, which will most probably play a three months' engagement.

MANAGER HOBART Brooks intends starring Frank David next season in *The United States Mail*. The plot of the piece hinges upon the efforts of two rival editors to secure the appointment of postmaster in their town.

WILLIAM DALY has been engaged to stage the burlesque of *Hendrik Hudson* for the Pay Templeton Opera company.

BEN TEAL will stage Dion Boucicault's new play for Sol Smith Russell.

GILL AND FRAZER are writing a new play for M. B. Curtis.

THE new play by Dion Boucicault for Abbott and Teal is to be ready soon.

FRANK DUPREE is rewriting *Fogg's Ferry*, cutting out the melodramatics and making it comedy, pure and simple.

EMILY KEAN contradicts the report that she has received an offer from Barry and Fay for next season.

CHARLES GARWOOD, manager of the People's Theatre, Toledo, O., Powers' Opera House and the Redmond Grand at Grand Rapids, Mich., as well as representative of the houses in London, Toronto and Hamilton, is in the city with headquarters at Klaw and Erlanger's.

R. A. ROBERTS, the well-known stage director, arrived from the West yesterday (Tuesday) to look after the different Shenandoah companies for next season. He leaves in time to be present at the opening of the Shenandoah company in Chicago on the 29th inst.

BELLE VIVIAN, of the Vivian Sisters, and Lily Vinton, have been engaged by McCall and Nugent for *Master and Man* next season.

J. R. PRICE, business manager of the Lyceum Theatre, Rochester, N. Y., is in the city, with headquarters at Klaw and Erlanger's, booking attractions for his theatre.

JAMES SCHONBERG's new four-act play, *The Banker*, which has been presented by George Edgar and Annie Mayer recently in Danbury, Birmingham, Bridgeport and New Haven, is reported to be an undoubted success. Mr. Schonberg has also recently written a four-act comedy drama entitled *Bet's Fortune*, which Annie Boyd will star in next season under the management of W. W. Tilton.

ELLA SALISBURY and Dan Williams have been engaged for *The County Fair* company.

The elaborate nature of the scenic effects at Ober-Ammergau this year suggests to many spectators the idea that the peasant-artists are striving after theatrical effect rather than the strict fulfilment of their religious vow—the *raison d'être* which has heretofore lent sincerity and solemnity to the didactic representations of the Passion Play.

How will the *World's* esteemed daily contemporaries treat the *World's* prize play production?

ROLAND REED has bought a dwelling-house near Morningside Park, within a few minutes' walk of Claremont and General Grant's tomb. Mr. Reed will remain there during the summer.



## IN OTHER CITIES.

## CINCINNATI.

The MacCollin Opera co. closed the second week of a satisfactory engagement at Harris' 11. The programme for the week was varied, the bill being almost changed nightly. Ollivette was given in excellent style 6, MacCollin's Captain De Merrimac making a decided hit. Fanny D. Hall in the title-role and Miss Lawrence as the Countess we've both seen to advantage. The King's Musketeers 10, 11 attracted largely. An enjoyable feature of the several operas was the excellent work of the chorus.

The co. playing a Summer engagement at the Highland House under Alex Spencer's management, includes the following: Alice Vane, Stella Hoyt, Jennie Reiffert, Louise Millard, Alice Verona, George Lauri, Douglas Flint, Willett Seaman, Charles Campbell, Edwin Van Vechten, Alf. C. Wheeler and Robert Evans. James Erd will be stage manager during the season and George Gribble press agent. The Beggar Student is on the bill as the opening programme, followed by Girode-Giroda.

The initial Summer night concert was given at the Zoo 10 and attracted about fifteen hundred musically inclined Cincinnatians.

John Foster, of this city, has been engaged by Manager Larry Reist, of Dayton, as stage manager of the latter's new Park Theatre in that city.

The season at Cincinnati's Coney Island was successfully opened 12.

Walter S. Baldwin and his wife (Pearl Melville) arrived in the city 9, having closed a prosperous road season at Knoxville, Tenn., recently. They contemplate Summering at Lima, Ohio.

James Collins, who has been in the East looking after the Order of Cincinnati's spectacular productions, reached this city 10.

## BOSTON.

Alexander Salvini closed a remarkably successful five weeks' engagement at the Grand Opera House 14, and is followed this week by Frank Mayo in Davy Crockett. The house will probably close for the season at the termination of his engagement. During the vacation important changes will be made in the house which will add to the comfort and convenience of its patrons.

Cordelia's Aspirations is the bill at the Museum. Old Lavender week of 23 for two weeks, followed by Little Lord Fauntleroy. When the public tires of that, a new operetta, which is unnamed as yet, will be put on for a run. R. E. Wolf, of the *Gazette*, is said to have had more or less to do with its authorship.

Manager R. M. Field, of the Museum, who is now in London, telegraphs home that he has secured Kenneth Lee of that city as manager for the next and fiftieth season of that establishment.

Mr. and Mrs. Stuart Robson have settled down for the season in their cottage at Coopersett.

The Howard Athenaeum, now closed, will, if the present plans of the lessees are carried out, be greatly enlarged and the whole interior changed during this Summer. It is proposed to take down the cumbersome front, and raise the roof another story, at the same time lowering the auditorium floor to the level of the street. Isaac B. Rich, who has for so many years been identified with the fortunes of the Howard, will soon retire from the partnership, and the new house will be conducted solely by William Harris.

Work has already begun on the foundations of the new Bowdoin Square Theatre and it will probably be ready for opening by Nov. 1.

There are rumors in the air of still another theatre on Washington Street, on the same side of the street and not far from the Windsor and Grand Opera House. It is yet in the air, but certain parties, who claim to know, talk of it as a settled thing.

Among the early engagements at the Globe next season are Gus Williams and John T. Kelly in You and I, and a melodramatic piece, The Limited Mail, with remarkable railroad effects.

A new piece by J. J. McNally, A Straight Tip, will be brought out at the Hollis Street, Sept. 8.

## CHICAGO.

The first production of Robin Hood, the new comic opera by Reginald De Koven and H. B. Smith, drew a fashionable and critical audience to the Opera House. The opera made a hit and will, doubtless, become popular. Opinion is divided as to its artistic merit. The book is better than anything Harry Smith has yet done; and the music is in the usual De Koven style. True, it is catchy and pleasant to the ear, but there is a reminiscence of other works in all of it. One is invariably reminded of something heard before. There is nothing new in the story, as the famous tale of Robin Hood and his merry men is adhered to closely. The theatre has been well filled at each performance and the piece is likely to prove the greatest success of the authors. The cast:

Robin Hood ..... Edwin Hoff  
Littlejohn ..... W. H. MacDowell  
Will Scarlet ..... George Covino  
Sheriff of Nottingham ..... H. C. Brewster  
Maid Marian ..... Marie Sturz  
Allison-a-Dale ..... Jessie Bartlett-Davis  
Anastasia ..... Carlotta Mancini  
Dame Durden ..... Josephine Bartlett  
Guy of Gisborne ..... P. M. Long  
Mark of the Mill ..... A. E. Nichols

The Crystal Slipper will be revived 19 with many special features.

Alice King Livingston appeared in a sensational drama entitled Jack Gordon, Knight Errant, at McVicker's week ending 14, and was well received, due in large measure to the capital acting of the co. Miss Livingston is starring in a minor part, but she made a very favorable impression. The title role was played in a forceful way by White Whittaker, a clever actor new to this city. Others who were commendable were Herbert A. Carr, Adelaide Thornton, Gladys

Bird, and Ethel Chase Sprague. Mrs. John Drew in Married Life week of 16.

James O'Neill has continued to draw largely in The Dead Heart. He wisely dropped the happy ending of the piece and now gives the closing scene as it was originally written. He will not go on the road with it at once as stated, but will rest for the Summer and produce it in New York in September. This will be the last week of the play at Hooley's.

Daisy is having fair success with The Seven Ages at the Columbia. The piece will run for some time yet, and will make way for other Disney sketches.

The Main Line has proved an acceptable melodrama to the patrons of Hiawatha's and is nightly received with applause. A strong cast, including Gustave Neville, E. Gardner, Edith Arnold and May Gordon, make the most of their opportunities. The Fast Mail 15.

Le Nard's Galettes had a prosperous week at the Haymarket. The co. is good and furnish a capital entertainment. In the co. are DuVal the contortionist, Clara Franklin, Madeline and Kennedy, Harry Brown and Miss Harrison, Dan Mason, DeLester and Mlle. Earle and El Dora, the Jap. The theatre will close for a few weeks.

Kate Purcell, a protean actress of considerable talent, has met with success at Jacobs' Clark Street Theatre in Queen of the Plains, in which lurid drama she assumes five "separate and distinct" characters, among them being Sunbonnet Sue, Calamity Jane, Mexican Jack and Captain Wolfe. The drama deals with wild Western adventure and occupies the time and talents of a very large cast. Streets of New York week of 15.

Kidnapped, the play in which D. K. Higgins is starring, is one of the best of its class, and a good co. presented it well at the Academy of Music. This week, Queen of the Plains.

The other theatres are closed for the season.

Ida Pitchfork, a capable young songstress of Chicago, has been engaged by the Conrad Opera co. to sing leading prima donna roles. The contract is for three years. She will appear in Black Caesar first.

Blanche Miller, another Chicago actress, has made a hit as Ninon Defarge in Kidnapped.

May Waldron, who has been with Stuart Robson the past year, is in town for the Summer.

John Gilbert, who wasted so much of his youthful talent with Kate Castleton's Cray Patch, will have a part in The Crystal Slipper. He and Eddie Foy ought to be able to make fun enough.

## CLEVELAND.

Streets of New York drew large houses at H. R. Jacobs' Theatre week ending 14. The Broom-maker of Carlsbad week of 15.

Emma Abbott will open her season at the Euclid Avenue Opera House, Sept. 6.

Gen. Hergé, who has been starring in Ole Olson in the Northwest, is at his home in this city. Next season he will take his play over the Eastern circuit.

Edward Strauss and his orchestra had very large audiences at three concerts 6, 7.

Theodore Thomas is underlined for June 30 and July 1, to give three concerts.

W. S. Cleveland, of Cleveland's Minstrels, accompanied by his wife, is in town.

Manager Gus Harts has taken his family to the seashore. He will spend most of his time during the Summer, in New York, looking after Mr. Mansfield's engagement.

## ST. LOUIS.

Schneider's Garden opened its regular Summer season 8, with the spectacular production of Undine, under the management of Mr. McGinley. The performance was somewhat of a disappointment, both in spectacular effect and in cast. Much was promised and little given, but as the opening was under several obstacles the first performances should not be too severely criticized.

Dixie and Bell's Opera co. will open the season at Ulrich's Cave 23. The co. is now rehearsing.

Emma Dixon, who has been with the Carlton Opera co. for the past five seasons, will join the Cave co. This is her third Summer season at the Cave.

The Fisher Opera co., who have been rehearsing here preparatory to opening a season at the new Memphis, Tenn., theatre, left for that city 11. Jessie Hatcher will be the prima donna.

Improvements to the amount of over \$5,000 have been made in Ulrich's Cave by Manager Thomas McNeary. The auditorium has been graded and affords a better view of the stage, and elegant private boxes have been added. A new stage has been built, with new scenery and drop curtain. The prospects for a successful Summer season are very bright.

The Thespian, a local dramatic club, gave a performance of Bulwer's Money in. Beaumont Smith, of St. Louis, last season with the Booth-McLudia co., took the leading part and did it well. The performance was a very creditable one.

## PITTSBURG.

Prof. George Bartholomew with his Equine Parade closed a successful week at the Grand Opera House 14. The Professor will remain one week more, and after this engagement the Opera House will be closed for the season.

The Bijou and the Academy are both closed.

Ethel Tucker presented The Boy Scout at Harris' to a good business. Horace Lewis in Monte Carlo week of 16.

Samuel Dawson, business manager at the Bijou, left for New York 8.

Manager Williams and family departed for California 7.

The Paymaster, with John L. Sullivan as the stellar attraction, closed a successful week at the Bijou 7.

R. M. Gulick and wife are at Niagara Falls.

Among the traits to be offered patrons of the Bijou next season will be the magnificent new drop curtain recently finished by T. Car-

roll, the scene painter of the house. Mr. Carroll selected as a subject the pleasing picture known under the title "On the Ramps." It represents a couple seated on the walls of one of the quaint old Flemish towns.

## KANSAS CITY.

The Alcazar Opera co. in Olivet continued to draw good houses at the Ninth Street week of 9.

Manager Hudson, of the Coates, is negotiating for a grand open air spectacular production of the Siege of Sebastopol during July.

The California Opera co. will play their Summer engagement at the Ninth Street Theatre, opening 16 in Pia Diavolo instead of the Midland as at first intended. The failure to get the Midland in order is the cause of the change.

Ruby Laughey is the latest acquisition to the operatic stage from Kansas City. She has signed a contract with Manager Tuthill of the California Opera co., and will join that organization 16. Miss Laughey was the most intimate friend of the late Myrtle Knox, who, while a member of the Pearl of Pekin co., was killed in the railroad accident a few weeks ago.

## LOUISVILLE.

There is absolutely nothing of an amusement nature to report from here, except the Gilmore Band concerts, which are announced for 20 at the Auditorium. The advance sale is good and the engagement will undoubtedly be a success. Managers Macaulay and Bourier are now in the East and Managers John and James Whallen, of the Buckingham, are at Old Point Comfort with their families.

Of Walter S. Mathews' play, Nature, or A Mother's Love, the Courier-Journal says:

"It is well written and shows good dramatic construction."

Macaulay's will be thoroughly renovated during the Summer interval. A new curtain is promised, new seats and a general overhauling of the entire place. There is no more cosy or better arranged theatre in this section of the country and it has always been a success financially under Mr. Macaulay's management.

## SAN FRANCISCO.

The Gondoliers was given here for the first time at the Tivoli Opera House last night. Arthur Messmer as Luis and Hattie Delaro Barnes as Casilda, were very satisfactory.

Henry Norman was fine as the Duke of Plaza Toro. Francis Gaillard made a decided hit with his splendid baritone solo in Act Two, while Alice Gaillard was warmly received as Tessa. W. H. Fitzgerald as Giuseppe and Charles Wayne, the new comedian, as Don Alhambra, did clever work. Telula Evans as Gignetti was as charming as ever. Emily Soldene played the Duchess, and sang "On the Day I was Wedded" so well that she was recalled twice. Although Vittoria is not a conspicuous figure, Lottie Walton gave it much care and made it picturesque and pleasant. The costuming of The Gondoliers is rich and the staging splendid, while Conductor Hirshfeld has done some bright orchestra. The sale ahead is large and the outlook is good for an extended run.

Wilson Barrett is closing at the Baldwin, with the London Gaiety co. underlined.

William Crane in The Senator at the Bush will be followed Monday next by A. Long Lane.

William A. Brady is in his second week at the Alcazar. He presented An Irish Arab last night, of which I will say more next letter.

Held by the Enemy will be followed at the California 9, by The Old Homestead.

Dan McCullough is here in the interest of William Henderson and Gondolier royalties.

P. F. Baker comes to the Alcazar June 23. In the meantime W. A. Brady will present Guilty Without Crime.

Lillian Russell will spend part of her Summer vacation in California.

William H. Hamilton is organizing an opera co. of his own and will play a preliminary season at the Orpheum.

The Senator co. closes season week of 23 at Portland.

George Drew Barrymore will play Lady Teazle in the screen scene from School for Scandal at Manager Jacob Gottlob's benefit on next Sunday night.

## PHILADELPHIA.

With only two theatres open, and they having no change of attraction; with Summer heat upon us and but few professionals interesting in the city, it is extremely difficult to find anything to write about.

The American Opera co. has been doing fairly well at the Grand Opera House. The business during the past week was not equal to that of the corresponding period one year ago, when the same organization occupied the house, but it has nevertheless been quite satisfactory. The week opened with a fine performance of Brusil in which Signor Del Prete, Miss Charlotte Walker and Signor Montegro distinguished themselves in the order named. Mignon and The Bohemian Girl completed the repertoire for the week. Der Freischütz week of 16.

The Sea King continues its successful career at the Chestnut Street Theatre. It has now completed its third week.

Julia Marlowe is visiting friends in this city.

Frank C. Bangs is here and is looking very well. He states that his health has greatly improved. He takes pleasure in announcing that he will join the Jefferson-Plumtree co. next season.

## Spirit of the South.

We have received a copy of THE DRAMATIC QUARTERLY, edited by Harrison Gray Fiske. This new venture promises well. It proposes to give a series of papers, treating of dramatic art in its various phases, and contributed by a corps of competent writers, comprising the best known critics and dramatic analysts in America and England. The publication is handsomely bound in pamphlet form and is sold for twenty-five cents. The new publication is one of great merit, and we have no doubt it will meet with the success it deserves.

## CORRESPONDENCE.

## CALIFORNIA.

SAN JOSE.—CALIFORNIA THEATRE: E. H. Southern in Lord Charnier and The Highest Bidder 6, 7; medium houses.—ANTHEM: The orchestra has adopted the patriotic suggestion of THE HIBERNIAN and "The Star Spangled Banner" is now heard at the audience disperses.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Shannenbach 3, and matinee turned people away at each performance. The co. could have played here a week to good business.

VISALIA.—ABERY HALL: Joseph Haworth delighted a large audience 2 in Paul Koenig.—THEATRE: John S. Hayes says he will fall ill in June and have "The Star Spangled Banner" close all his performances.

## COLORADO.

PUEBLO.—DR. REINER: OPERA HOUSE: A Long Lane to a good-sized audience 2.—THEATRE: Work on the Grand Opera House is progressing rapidly, and the management hope to have it open by September.

BENNETT.—THEATRE: The receipts at the Tabor for the last two engagements have been extremely satisfactory.

The Gondoliers took away lots of money, and the London Galaxy co. did likewise. Both attractions deserved the success they met with. Shannenbach opened splendidly 2. E. H. Southern in Lord Charnier and The Highest Bidder next. A concert co., with Blackbird, Koenig, etc., the Chicago boy soprano on the feature, gave four concerts at the Metropolitan week ending 2. This attraction should have had larger houses.

THEATRE: The *New York Dramatic Mirror* made the following comment on the national anthem: "Some time ago THE NEW YORK DRAMATIC MIRROR made the suggestion that it would be a fitting and patriotic thing to have every theatre in the United States play a national air at the last fall of the curtain. 'The Star Spangled Banner' was selected as the most appropriate because distinctly the national anthem, and a praiseworthy persistence on the part of the great dramatic paper, with the cooperation of a few enthusiastic paper girls, has started a movement which bids fair to sweep the country. Already about one theatre here and there has fallen in line (our Denver theatres are numbered among them), and the day will probably soon come when the grand old anthem will close every theatre performance in the United States."

## CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE: George Edgar in The Banker 6, 7 to light business. Mr. Edgar as Walter Stanley gave a finished piece of acting, and Annie Mae as Edith Stanley was very acceptable. This house remains open all Summer, but has nothing booked. The other houses are closed.—ITEM: Miss Bruce, of this city, late of A. Rag Baby co., and who joined the Gaiety Opera co. at Worcester early in the Spring, has made such a positive hit in light opera that she has been engaged for Wilbur's Opera

good houses week of 9, although the weather is very warm. —**TOOTLE**.—Manager Shaw of Miner's Theatre had a benefit last week. Three of a kind being the attraction. The house was well filled. This week the same co. will appear at a benefit for the attachment of the house. One of the novelties to be introduced will be the setting of the stage in full view of the audience, between acts I. and II. —**P. S. Gilmore**, 9, — gave four grand concerts, assisted by the Detroit Musical Society, and a chorus of five hundred voices. The Detroit rank was crowded to its utmost at each entertainment. The feature of the concert, however, was the singing of one thousand school children from the Public Schools of the city. Miss Emma A. Thomas worked very hard drilling the children for the occasion, and their singing was an agreeable surprise to all that heard it.

**DETROIT**.—**ACADEMY OF MUSIC**: Merritt and Stanley's *Hannibal* 7-9, to light business. Gilmore's *Band* 11; T. W. Keene 12, 13.

**ANN ARBOR**.—**UNIVERSITY HALL**: University Musical Society, Whitney Mockridge of Chicago, formerly with the American Opera co., assisted by Mrs. Charles Wright, Julius V. Saylor and the Detroit Philharmonic Club gave the fifth concert of the Choral Union Series 9.—**OPERA HOUSE**: T. W. Keene 13.

**OWFORD**.—**SALISBURY'S OPERA HOUSE**: Newton Boers in *Enoch Arden* 6 gave a good performance to a very small audience.

#### MINNESOTA.

**MINNEAPOLIS**.—**HARRIS' HENNEPIN AVENUE THEATRE**: La Minette to fair business 4. The characters were all well taken, Patmash Dillard and Frank Dushen being especially pleasing in their respective roles.—**BIJOU OPERA HOUSE**: Katie Putnam in *Erma the Elf* played to the capacity of the house 5.

**DULUTH**.—**TEMPLE OPERA HOUSE**: MacLean-Priscott co. closed their season to fair-sized houses 6, 7.

#### MISSOURI.

**ST. JOSEPH**.—**TOOTLE'S OPERA HOUSE**: The season closed 2 with a pair of Jacks before a good-sized audience.—**GRAND OPERA HOUSE**: Closed.

**SELDALIA**.—**ATLANTIC GARDEN**: This pretty Summer theatre opened its season 9, with the Payton Comedy co., uniformed band and orchestra, for a week at cheap prices in Kathleen Mavourneen. The attendance was quite large.

#### MONTANA.

**BUTTE**.—**MAGUIRE'S OPERA HOUSE**: Nellie McHenry in *Lady Peggy* opened a three nights' engagement to a good house 6. A *Soap Bubble* 12. *Erin* in *Josephine Empress of the French* 16-18.

**HELENA**.—**MING'S OPERA HOUSE**: Nellie McHenry in *Lady Peggy* to fair business 3, 4. Rice's *Evangeline* was well received and had good audiences at every performance 5-7 and matines.—**ITEMS**: Ray Rockman is in town and will spend the Summer at her home here.—The receipts at Ming's Opera House during the past season were over \$51,000.

#### NEBRASKA.

**HASTINGS**.—**KYR OPERA HOUSE**: Elliot's *Voyagers* to a small but well pleased audience 5. Prof. Gentry's dogs and ponies to good houses 6, 7.

**GRAND ISLAND**.—**BARTENBACH'S OPERA HOUSE**: Elliot's *Voyagers* to a good house 4. A pair of Jacks' co. played to one of the largest houses of the season 6. Prof. Gentry's trained dogs and ponies filled the house 9.

#### NEW HAMPSHIRE.

**HANSHUA**.—**FRANKLIN OPERA HOUSE**: McElroy's People's Theatre co. week ending 12. Mandie Banks in *Joan of Arc* 18.

#### NEW JERSEY.

**HOBOKEN**.—Cronheim's Theatre is now the only house open here, and business is only medium. Thomas and Rogers' co., however, opened to a good-sized house 16. The play was *A Checkered Life*, and it evidently gave satisfaction. In the cast were Edith Crookshank, Frank Bae, George Thomas, Arthur Somers, and several other excellent people. There was an olive before the drama.—**ITEMS**: Thomas McAlister, of Cronheim's, will be tendered a benefit July 11, and Mr. McAlister is very popular with the patrons of the house; it will, no doubt, be a very substantial one.—The husband of Edith Crookshank (Tom Atkins) is lying very ill in Philadelphia, and there is little hope for his recovery. The Actors' Fund is looking after his comfort.—George Thomas has mapped out a Summer route for his co. through the Eastern States.—John Hammond, ex-manager of Cronheim's Theatre, has a comb. on the road which he calls Fashion's ideal *Proliques*, and he informs me that he has some good dates for it. The *Proliques* will appear in Brooklyn and New York the latter part of this month.

**ATLANTIC CITY**.—**GRAND OPERA HOUSE**: The Summer season opened here 9, with J. H. Hackett in *Kentucky* to a large and enthusiastic audience. Co. first-class in every respect.

#### NEW YORK.

**HARLEM**.—**HAMMERSTEIN'S OPERA HOUSE**: This house closed its season of light opera rather unexpectedly 9. Mr. Hammerstein is very emphatic in denying all rumors to the effect that bad business was the cause of the sudden termination of the Summer season. He says that several important members of the co. being forced to leave to fulfil other engagements, he found it impossible at the moment to fill the vacancies and so was forced to close. Speaking of his future plans, Mr. Hammerstein said: "I shall probably open another short season of Summer opera later on. I expect the Columbus Theatre (now in course of erection on East One Hundred and Twenty-fifth Street) to be completed by Sept. 3, on which date both it and the Harlem Opera House will open their regular seasons. My Winter time is already nearly booked. The Harlem Opera House will no longer be conducted as a combination house."—**HARLEM THEATRE**: Bootie Baby to fair business week ending 12. Dr. Jekyll and Mr. Hyde is underlined. On Monday night Manager Hofele was presented with a handsome floral tribute by the Miller Rifle Club of Hoboken. He was to sail for Germany on Thursday 12.

**ELMIRA**.—**OPERA HOUSE**: Helene Adell week of 16. The house has been closed for two weeks.

**MADISON AVENUE THEATRE**: Dark.

**PEPSI VARN**.—**SHIPARD OPERA HOUSE**: E. P. Sullivan opened a week's engagement 9, in a celebrated case to a large and well-pleased audience.

**SENECA FALLS**.—**DANIELS' OPERA HOUSE**: The Charles F. Higgins Concert co. gave a pleasing concert 6. Their soprano, Marie Seigfried, was warmly received by her many friends in this city, which is her home. The co. closed season at Waterloo.

**BINGHAMTON**.—**OPERA HOUSE**: Owing to delay in Eastern railroad connections, the Francesca Redding co. did not reach here in time for their Monday evening performance as advertised, but opened Tuesday evening to a crowded house. They will fill out the rest of the week at this house.

**SPRINGFIELD**.—**SHAWNEE OPERA HOUSE**: Helene Adell, with an excellent supporting co., opened a week's engagement 9, to E. G., turning away fully five hundred people. Business has continued good throughout the week. The plays presented were: *Saragossa*, *L'Article* 9, *Pink Domino*, *Camille*, *Confusion*, *Our Boys* (matinee) and *A Night in Rome*. Popular prices prevailed and in every sense the engagement proved a successful one.—**ITEMS**: C. G. Craig joined the Adell co. here.

**BUFFALO**.—The Corinne Lycceum and the Court Street Theatre are the only houses open at present. At the Corinne, George A. Baker's Opera co. have entertained large audiences with *The Black Hussar*. They change the bill to *Patricia* this week. At the Court Street James Reilly in *The Broom-Maker* of *Carliston* has made many friends. He is succeeded by Queen's Evidence. The Strauss Orchestra co. drew a crowded house at Music Hall 10.

**ROCHESTER**.—The Lycceum was crowded 10 to welcome the Strauss Orchestra and a more highly pleased audience never assembled in this house.

#### OHIO.

**DAYTON**.—**MEMORIAL HALL, SOLDIERS' HOME**: The Home Opera co. opened the Summer season 3, giving *La Minette* to one of the largest and most jubilant audiences that ever assembled in this

theatre. The performance was not up to the average and was no criterion as to the merits of the co., for one must take into consideration, that nearly all the members of the co. are strangers to each other and did not have sufficient time for collective action. There are several members of the co., however, who are decidedly worth and interesting, and unless they show rapid improvement, they should be replaced immediately. The success of a season should not be measured by the inability of one or two who have evidently overestimated themselves. The *Chimes of Normandy* 7, gave the better matinee than the opening performance 10. —**THE PARIS**: The opera co. for this theatre during the Summer is now returning to New York and will arrive here 17, opening 18 for a series of eight weeks, giving performances 18-25. —**ITEMS**: Harry H. Miller, 12, is closed of the *Opera House* and has arranged to give one or two other performances during the Summer 4 to *La Chanson*. The structure will be held in a beautiful and imposing form, with music but *Heaven's canopy* of blue over head. Tropical plants and flowers will be in evidence. Manager Reist has not named the resort, so your correspondent will christen it. *The Park* is the name reads "well," will be attractive in print and is fairly appropriate, when one thoroughly understands the location.—**ITEMS**: Gilmore's Band is to be at the *Grand* 23.—*George's World* Museum did not appear at the Park. —**T. V. Ricketts**, of the Park Summer Opera co. is a member of the Dayton Lodge of Elks. Donald Harold and Fred C. Palmer of the Home co., are two very clever and painstaking comedians. They have made many friends at the Home.—*Joseph Nicol*, the efficient conductor of the Home Opera co., favors the audience with "The Star Spangled Banner" at the close of every performance.

**COLUMBUS**.—**GLOBE THEATRE**: *Nip and Tuck* is the current attraction. House closes for the season 15. A good bill is offered at Eisenstadt's and business is fairly good.—**ITEMS**: Workmen are busily engaged remodeling the front of the *Grand*.—Managers James G. and H. W. Miller are in New York.

**EAST LIVERPOOL**.—**BRUNN OPERA HOUSE**: The Sterling Comedy co. was billed for one week commencing 1, but after three attempts failed to draw and closed the engagement.

**CAMBRIDGE**.—**HAMMOND'S OPERA HOUSE**: *Blind Tom* 7, two performances to very good houses.

**ALLIANCE**.—**SOURBECK'S OPERA HOUSE**: *Triste* 5. This closed the season here.

**LANCASTER**.—**CHESTNUT STREET OPERA HOUSE**: *Blind Tom* 6, matinee and evening to fair business.

**PENNSYLVANIA.**

**OIL CITY**.—**OPERA HOUSE**: Jamison Concert co. 12.

**GREENSBURG**.—**LOMISON OPERA HOUSE**: *Dixie*, a war drama, was presented under the auspices of G. A. R. by Bert Miller and Louis Streeter and a cast made up of local amateurs 11-12, to good business.

**BRADFORD**.—**WAGNER OPERA HOUSE**: Jamison's Concert co., with *Lineo Macbeth*, opened to a large audience 7. The concert was pleasing and an artistic success. It will be repeated 12.

#### ROHDE ISLAND.

**PROVIDENCE**.—**GAETY**: She opened 9 for the week before a crowded house. Miss Tracy and Mr. Webster did good work and were well supported. A *Domestic Cyclone* week of 15.—**SAN SOCI**: *GARDEN*: *Lilly Clay's Gaiety* co. opened to a packed house 9. The co. will close their season here. The Redmond-Barry co. will commence their fifth Summer season here, opening in their new play of *Life's Cloud*, which will have its first production.

#### SOUTH CAROLINA.

**CHARLESTON**.—**GRAND OPERA HOUSE**: The Grand Opera co. opened the sixth week of their engagement in *La Diabolique* 9, to continued large business. Our citizens gave a big benefit 10 to Montjoy Walker, one of the comedians of the co. This popular actor selected *The Brigands* for the occasion and he never appeared to better advantage. Miss Greenwood was also tendered a complimentary benefit but she declined. Next week will positively be the last, and will close the most phenomenal engagement ever played in Charleston. The co. go from here to Cape May.

#### TENNESSEE.

**NASHVILLE**.—J. Randall Brown, the Blind Reader, gave an exhibition at the Vendome to a packed house. He will give another performance at the same place 11.—*ITEMS*: Manager Miller will leave in a few days for New York, to complete his bookings for the Vendome for next season. Already, he tells me, his time is nearly all taken, and from a glance at his list I can say unhesitatingly, he never had booked so early before a better line of attractions. *The Grand* is yet on the market. Miss Emma Warren, as far as I have been able to learn, has not so far signified her intention to re-lease it.—A few weeks ago it was reported that Mr. Thomas, the manager of the Capitol Theatre of Little Rock, had leased for a term of years our Masonic Theatre, and would expend some \$10,000 in improvements. Can find no one, though, who seems able to confirm this rumor. No improvements have been begun up to date.

#### UTAH.

**SALT LAKE CITY**.—**GRAND OPERA HOUSE**: Shenandoah drew crowded houses 4-6 and matines. Odette Tyler was too ill to appear, and her part was very creditably assumed by Dorothy Durr.

#### VERMONT.

**RUTLAND**.—**TOWN HALL**: The seventh annual festival of the Rutland Musical Association was auspiciously opened in the Town Hall 3 under the direction of Carl Zernata. The orchestra consisted of thirty-five performers selected from the Germanic Orchestra of Boston.

#### VIRGINIA.

**LYNCHBURG**.—**OPERA HOUSE**: The New York Dramatic co. 6, 7, presented *Haas Kirke*, *Willy and East Lynne*.

#### WASHINGTON.

**TACOMA**.—**TACOMA THEATRE**: *Rhea in Josephine* to S. R. O. A *Dangerous Game* to a fine audience 6, and in *Josephine* to good houses matines and evening 7. *Rhea's receptions* at the Tacoma Hotel during the afternoons of her engagement here were much enjoyed.

#### WISCONSIN.

**MILWAUKEE**.—**SCHLESINGER**: *Pat*: Hess Opera co. opened their third Summer season at Schlesinger Park 9, with a very successful production of *The Higgins*. The co. engaged by Mr. Hess are composed of excellent artists, and grand opera is to be given. —*ITEMS*: Manager Brown and Nicol both left last week for New York, expecting to go to about two months. They will attend to their bookings and enjoy themselves at the manager.—The Bijou closed 8 after a very successful season of forty-two weeks, during which the theatre remained closed only three days. This is the longest run of unbroken weeks on record for a theatre in Milwaukee.—The work on the Academy has begun in earnest, and the theatre will be entirely remodeled and refurbished for next season. Manager Nichols is giving extra attention to the arrangement of the dressing rooms and when finished they will all be comfortable and convenient.

**SHERWOOD**.—**OPERA HOUSE**: J. Fitzpatrick's co. in *Rip Van Winkle* 7-8 to fair business. Rosser-Thornton co. in *Stormy Waters* (*The World*) to a slim house 9.

#### CANADA.

**HALIFAX**.—**ACADEMY OF MUSIC**: The Zeffi Tillary co. opened the first week of their engagement with *The Silver King* 2, and closed with *PEG* *Wolfgang* 7 to very good business. They opened their second week with *Lights of London*, to a large and appreciative audience, and will continue the piece, closing the week with *As in a Looking Glass*. The leading roles were ably sustained by Miss Tillary and Arthur Lewis. They are supported by a strong all-around co., including J. B. McAlister, a rising young comedian, and Jay Hunt.—**LYCEN**: T.

H. French's Little Lord Fauntleroy co. gave two performances to medium business 5, 6. They open in Quebec 10.

**QUEBEC**.—**ACADEMY OF MUSIC**: Little Lord Fauntleroy to fair business 9-11. They deserved packed houses, as the co. is really a strong one. Gorion's Minstrels 12, 13. Liberati's Band 13, 14.

**WINNIPEG**.—**PRINCESS OPERA HOUSE**: Prof. D. P. Harburt's Hippocyclo to good business week ending 7. *Evangeline* 10-12.

**LONDON**.—**GRAND OPERA HOUSE**: Alice King Livingston with very good support in *Jack Gordon* 5; gave a splendid performance to poor business, owing to the elections. Frederick Bryton in *Forgiven* 10, an equally good play and co., did not fare much better.

**TORONTO**.—**TORONTO OPERA HOUSE**: Struck Gas to fair houses week of 9. Marco and Reta's Vandeville co. 11.

**CHATHAM**.—**GRAND OPERA HOUSE**: Hardie and Von Leer 3, *On the Frontier* was the closing attraction for the season.

**MONTRÉAL**.—**THEATRE ROYAL**: Marco and Reta's Vandeville co. to good business week of 9. Struck Gas to 10.

**MONTREAL**.—**GRAND OPERA HOUSE**: Gilmore's Band gave two concerts in the drill hall 6 to fair-sized audiences. Frederic Bryton in *Forgiven* closed the regular season of the Grand 9. The co. was good but the house was very slim.

**VICTORIA**.—**VICTORIA THEATRE**: Pygmalion and Galatea by Victoria amateurs 11 for charitable purposes had a packed house. The performance would have done credit to a high-class co. of professionals. The play was under the stage management of Mr. Adderley, who is to be congratulated upon its success. Miss Kathleen Brady made a pronounced success as Galatea.

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## STAGE STORIES.

## THE LEADING MAN'S COLD.

BY EDWARD M'KAY.

Hillary Harcourt, leading man, sat back in his chair and pulled his saffron dressing-gown about him.

He was alone in his room in the hotel. It was nine o'clock. Fully two hours ago, the rest of the company playing *A Living Death* had left the hotel for the theatre.

Mr. Harcourt had been unable to play his part to-night. The previous evening Harcourt had acted in a town ninety miles distant. His berth in the sleeper had been especially draughty. In the morning, when he woke up, he found himself unable to speak above a whisper. He had swallowed lozenges and balm and pellets. But to no effect. He felt that he would be unable to make himself audible to the second row. The manager was sombre and sulky; he had flooded the local press with paragraphs concerning Hilary Harcourt's whims and personality; now he would have to bring forward a thin-limbed, small-eyed understudy.

That is why Mr. Harcourt was alone in his room, instead of the cynosure of two thousand eyes on this particular night.

Outside it was cold and the snow was hard upon the ground. The rattle of the carriage-wheels on the pavement and the discordant sound of the horse-car bells came up to Harcourt as he sat rapt before his fire. The logs on the andirons in front of him blazed away with a will and sent odd shadows about. What had once been a bright red on the end of Harcourt's cigar had changed to a dull gray. The flames and smoke in the fireplace were licking themselves into curious fantasies. At times he almost conceived that they twisted into the semblance of a face. And it was neither the leading lady's be-powdered visage nor that of the pretty soubrette.

It was a face very different from either of them—a face that was small and oval, with eyes the color of violet and a mouth that was tender and sincere.

How he had dreamed of it once!

There comes to Harcourt a memory of his meeting her; how he had fancied himself, and she had found herself, in love. It was all in a country town, and she was only a country girl. Yet she had looked so sweet in her print gown, with her yellow hair falling about her face like a halo, that Harcourt had lost his heart as he imagined—he was younger then.

*Pouff!* It was the old story of love-making by a man whose head was older than his heart, and a girl whose heart was stronger than her head. And with Harcourt it had been, after all, only fascination. Different? Yes. But the glimmer of a new toy; and, when time has worn the glaze, thrown aside.

It was so with Harcourt. When he left her, he had pledged his love and she had believed him.

Then he had gone back to the stage; had won his laurel, not only from the blue-eyed society girls but from the lynx-eyed critics; had become so elated by the flowers sent him at matinee and by the notes smelling of perfume, that he walked as though on springs and had a defiant look in his eyes.

Then, one day, on the road, from the train-boy Harcourt had bought a paper that annoyed him considerably. It contained a special dispatch from one of the smaller towns: A girl, floating on the river, lifeless, had been picked up by a passing boat. Details were given; mention was made of a lacquer, small, diamond-shaped, that contained a photograph. Blotted by the water, so that the face was gone.

The heavy log on the andirons sputtered and cracked; suddenly it fell forward on the hearth with a crash.

Harcourt started nervously—cold's unstringing. Yet Harcourt's cold was hardly bad enough to make a man sigh.

On a table at his side stood a syphon. He pressed the stopper and the soda sizzled and gushed forth into the glass.

Harcourt put some liquor and sugar into it and drank it foaming. He got up from his chair feeling cramped, and the cigar fell from between his fingers.

He walked over to the window and looked out. The night was clear and the heavens full of stars.

Across the street the electric light fell upon the entrance of the theatre.

The audience was coming out.

## FISHING IN THE ADIRONDACKS.

The knights of the rod and reel in the profession will be pleased to learn that a short route to the famous lake and speckled trout waters of the Adirondacks has been arranged by the New York Central and Hudson River Railroad.

The fisherman, leaving the Grand Central Depot at 7:30 a.m., takes a sleeping car to Plattsburgh, arriving in time to connect with the Chateaugay Railroad train leaving Plattsburgh at 7:30 a.m. In an hour-and-a-quarter he arrives at Chazy Lake, and, shortly after, all the noted points are reached. To bring

the great North Woods within fourteen hours of New York is certainly a boon not only to anglers but to Summer travelers generally who desire to seek the solitudes of this great pleasure ground and sanitarium.

The fishing season will continue well into July, and the comfortable houses on the fishing waters are said to be now well filled with devoted anglers and good fellows whose veracity is unquestioned except as to the weight of their catches.

## AN OPEN LETTER

TO MR. BRONSON HOWARD.

SA.—To you belongs the honor of having given to the American stage the most successful patriotic play of the time.

It is a great honor. Through you thousands of our people who took part in the struggle a quarter of a century ago have felt their hearts thrill again with the passion of love for their country, and thousands who were too young to know it then have been by you awakened to a living knowledge of that divine enthusiasm.

Citizens who bore their part in that great national drama, statesmen, veterans of that war, one of the great commanders himself—General Sherman—have all commended your loyal work, and given you deserved praise for the patriotic impulse you have striven to make felt through the land. Suffer one American woman, a daughter of patriots, while joining in this chorus of applause, to make one protest against a sentiment in your play as dangerous to the spirit of the whole as it is unworthy of the author.

There is a thrilling scene, the most thrilling in the entire piece, where two young girls, representatives of the North and South, are alone on the stage. Suddenly there breaks upon the stillness the appalling sound of the cannonade. Each dreadfully familiar with the sound recognize it at once—it is the beginning of a battle. The noise increases, the firing grows fast and furious. Then in the midst of that horror the young Northern girl breaks into a heart-rending prayer. She prays for the success of the Southern troops, among whom she knows her Southern lover now is fighting. "His people are my people!" she cries. "His land is my land! May God forgive me. I am praying for the enemies of my country!"

Meanwhile her brother, a gallant officer of the Union army, sore wounded, has rushed from his couch at the noise of battle, and stands on the porch behind while she utters this frenzied prayer. On the other side stands his Southern love, whom he renounced when the first gun struck the flag from Sumter, for he has abjured all for his country. Pale from his wound, tense with emotion, he listens to his sister's piteous cry, and then coming forward, takes her in his arms. Every face in the audience is by this time white with emotion, heads are bent to catch the loving and heroic words we expect from that brother's lips; eyes are already dim, and lips trembling with awaiting tears. These, as nearly as I recall them, are his words:

"Madeleine, my sister, you are right! A woman's heart belongs to no flag, and no country, but to her husband and her lover! Pray for the man you love!"

The speech when I heard it was splendidly delivered; it was the most effective point of the evening. Every man in the house applauded. There was no way of investigating the hearts of the women in the audience. I can answer, therefore, for the emotions of but two. They sat back in their seats, with eyes grown all at once amazingly dry, with all cheeks silenched upon their lips—struck to the heart as surely as if the enemy's steel had done it—with all the honest glow and fervor of patriotic pride turned to ashes and bitterness. For quite evidently all their emotions up to that moment had been misplaced and uncalled for. Their hearts had been with flag and country—misled by witchery of the drama!

The truth is this: Never in the history of the world has there been a time when women did not answer to the call of country with as supreme a fidelity as men, and never in that history did they rise more supremely than in the very war your drama celebrates.

What, if it be not love of flag and country, is it that leads women to court hardship and suffering; to impoverish themselves to the point of actual destitution that millions may swell the treasury of the Government; to work themselves weary, that troops may be clothed; to send their best-beloved freely, gladly, proudly, to fill the camp and prison and soldier's grave at the summons of that country, to the bickering of that flag? What is it that makes the mother part with her first-born, the maiden with her lover, the wife with her husband, but the love of that great mother to whom child and lover and husband all are due?

The flag which is her symbol was first wrought by the loving hands of women, and given with their hearts into the hands of men. With that gift went the sacred obligation to render it back to the givers everywhere by its defenders—even at the cost of their lives, which first a woman gave them.

There is no woman in America to-day so poor, so desolate, that she begraves the price she paid for her country in the past. There is no woman in America to-day who would not give to-morrow the last and dearest left her from the savings of that past at a new call of flag and country. In face of records like these, of facts like these, nothing but lack of intention saves the speech I quote from being as cruel an insult as ever was launched at the loyal hearts of women.

In the name of those women, of the mothers, wives, and daughters of America, the women of the North and the women of the South, who gave as nobly, suffered as unflinchingly, and now mourn as unrepiningly their dead, who died for their land and faith—I ask you, sir, to blot out from the pages of your play the words which imply a shame so great that lips forget to cry shame upon it.

So necessary, so vital, to a country's welfare is the loyalty of its women that the voice which declares they owe no loyalty outside of home might righteously be proclaimed dangerous to the commonwealth, were women less faithful than they are. Mothers might well keep their daughters from a play which seemed to approve for them a light disloyalty and applaud a tender treason.

But by a divine dispensation women are usually born patriots, and so they bear their country patriot sons.

I make my request, therefore, not on the ground of danger to the public morals but on the grounds of an insult to truth and justice, to the women of all times and lands, and finally to that very sentiment it was meant to celebrate.

For only women whose hearts are great enough to nourish that passion of love for flag and country can be great enough likewise for that other passion of love which alone is fit for the acceptance—and the crown—of a loyal man.

GRACE ELLIOT CHANNING,  
PASADENA, California, June 3, 1890.

## JUNE JOTTINGS.

Up in Chassett, Mass., it is said that a genius is continually inventing startling effects for dramatic use. One of his recent patents is an arrangement of slides and springs by which a dummy falls to pieces, the head flying toward the ceiling, the legs to the sides, and the arms to the floor, while the body stays in a chair. The other device is a beheading apparatus. The axe falls into a socket in the block and the head drops.

According to a circuit manager who ought to be well informed on the matter if any one is, there are more companies organizing to go out next season than ever before. They are not all being engaged in this city and the East, however. On the contrary, most of the smaller combinations are made up in the West, and there are more "troupes" got together to play the small towns and villages than the placid New Yorker ever dreams of.

If all that the writer hears about the matter is true, the people who have signed to go with Mrs. Carter next season are lucky—in a pecuniary sense. Their salaries—which, in some cases are pretty steep—are said to be guaranteed for the entire season by a trust company and they can sleep o' nights in calm security.

Now it is the *Star*—that shining example of the know-it-all species, whose editor has been identified by the *Times* as the Great American Hog—that has put its foot into it. In spite of the fact that the popular Tony's advertisement was to be found among the amusement announcements on another page, it said in its columns of theatrical blunders on Sunday, that "the closing of Pastor's Innes Kennedy's Theatre the only family variety house in the city."

Talent isn't always the stepping-stone to success. Comedians who know anything nowadays contract a partnership with some clever writer, and the latter "fattens" the comedian's roles until they—or, rather, the original playwright's lines—are "out of sight." The firm of Francis Wilson & Co. (Sydney Rosenfeld), which operated at the Casino a few years ago has been replaced by Richard Carroll & Co. (Edgar Smith).

Advice to actors who live in Brooklyn: Don't take the electric cars to go to Coney Island. They are all very well as far as they go, but they don't come back to an alarming extent. The writer spent an hour going two miles on one of the other day.

It was a good thing for Colonel Sims that he insisted on Matt Morgan making the designs for in advance for the lithographs of *Good Old Times*. It was the last work the artist did.

The Society of the King's Daughters is beginning to interest itself in the actors. Two large, handsome boxes of flowers have been sent by them to the Actors' Fund within the past few weeks to be distributed among the sick in the hospitals, and to say that the gifts are appreciated by the recipients is putting it mildly.

It would give some of the readers of this

Maison a severe shock if they knew the names of some of the stars who closed their seasons lately owing the companies all or part of the salaries. In one company no one but the leading man was paid for his services, and he was "fined" because he had insisted on his salary being deposited in a safe deposit vault before he would reappear.

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